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Popularity Poll Winners!

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CMA Awards Nominees

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UNDERGROUND COUNTRY

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Special
BLUEGRASS Extra

Young Artists Is The Competition Too Rough In Nashville?

A Backstage Look At The OPRY.
It Could Be Your Last

OCTOBER
Is Country Music Month

Music City News

THE SOUND OF A CITY

HEARD AROUND THE WORLD

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® Reg. U.S. Pat. Off.

VOL. XI. NO. 4 OCTOBER 1973

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
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7	8	9	10	11	9th ANNUAL MUSIC CITY PRO-CELEBRITY GOLF TOURNAMENT	13
14	15 7th ANNUAL CMA AWARDS SHOW	16 BMI AWARDS DINNER	17 ASCAP AWARDS DINNER	18 WSM LUNCHEON AND OPRY SPECTACULAR	19	20
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THANKS D.J.'s & COUNTRY MUSIC FANS

"For making 1973 another fantastic year for me"

Faron Young

IN ENGLAND—Faron Young with Connie Smith and person's responsible for setting of England Tour. Standing; (left to right) Billy Deaton, Faron's Personal Manager; Jeff Kruger of Ember Productions in London; and Steve Gottlieb, Phonogram Chairman.

A special thanks to Jerry Kennedy, Mercury records for producing these hits:

"This Little Girl of Mine"
(writer Jan Crutchfield)

"She Fights That Lovin' Feeling"
(writer Jack Adams)

"Just What I Had In Mind"
(writer Ben Peters)

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MAJOR APPEARANCES

Gov. Ralph Briscoe Inauguration ..... Austin, Texas
Lubbock Texas College Rodeo ..... Lubbock, Texas
Window Rock Arizona Fair ..... Window Rock, Ariz.
New Mexico State Fair ..... Albuquerque, New Mex.
Kentucky State Fair ..... Louisville, Ky.
Jerry Lewis Muscular Distrophy Telethon
DISNEYWORLD ..... Orlando, Florida
Disneyland ..... Los Angeles, Calif.
Jackie Gleason International Golf Tournament
Brown County Fair ..... Aberdeen, S. D.
Central State Fair Rodeo ..... Rapid, S. D.
Fallon County Fair ..... Baker, Montana
Ohio State Fair ..... Columbus, Ohio

FARON YOUNG at the Jackie Gleason Open with comedian GEORGE KIRBY and JOE DIMAGGO.

COMMERCIALS

Commercial Securities Co., Inc., Baton Rouge, La.
Pearl Beer, San Antonio, Texas
Arthur Fulmer Stereo, Memphis, Tenn.

Our Personal Thanks to the following people who played a big part in making 1973 my biggest year yet.

ENGAGEMENTS
Bob Cross, Disneyworld; Sam Fulco, Shreveport, La.; Roy Stingley, Chicago, Ill.; Pat Campbell, B.B.C. Radio, London, England who handled our England tour; Jeffrey Kruger, Ember Productions, London, England; Hap Peebles (who set a great fair tour); Buddy Lee, Keith Fowler, Delores Smiley, Jim Wagner, Bill Hollingshead, Dick Blake—Sponsored Events.

TELEVISION APPEARANCES:
Vince Calandra—Mike Douglas; Sam Lovullo (Hee Haw)—Byron Binkley—Good Ole' Nashville Music—Bob Brown, (Tracey Locke Adv., Dallas); and Dallas Nelson; Malmo Advertising—who handles our Arthur Fulmer Stereo Commercials; Al Rogers—& Rick Ustis and Henry Frankel of the Dean Martin Summer replacement show.

Convention Agenda

(The agenda listed below include the activities slated in Nashville during October. Most of the agenda activities occur during the WSM Disc Jockey and Grand Ole Opry Birthday Celebration week.)

October 12-14:

9th Annual Music City Pro-Celebrity Golf Tournament - Harpeth Hills Golf Course (co-sponsored by CMA, Nashville Area Junior Chamber of Commerce, THE TENNESSEAN and WSM, Inc.)

October 14-16

Fair Buyers Seminar (co-sponsored by CMA and ICMT-BA)

October 15:

6:00 p.m. - 7:30 p.m. -- Cocktail Supper - Third National Bank (Invitation Only)

9:00 p.m. - 10:00 p.m. – 7th Annual Country Music Association Awards Show, telecast live, in color via the CBS-TV network from the Crand Ole Opry House

10:30 p.m. - 12:00 p.m. -- Cocktail Supper given by Intl. - Talent Buyers - Sheraton Hotel

October 16:

9:00 a.m. - 4:30 p.m. -- CMA's Fourth Quarterly Board Meeting - New First American National Bank.

7:00 p.m. -- BMI Awards Dinner - Belle Meade Country Club (Invitation Only)

October 17:

6:30 p.m. -- ASCAP Awards Dinner - Hillwood Country Club (Invitation Only)

7:30 p.m. – Early Bird Bluegrass Concert - Opry House

10:30 p.m. -- United Talent - Shure Brothers Show - Opry House

October 18:

9:30 a.m. - 11:30 a.m. -- CMA Annual Membership Meeting and Election of Directors - Lower Level Municipal Auditorium

11:30 a.m. - 2:00 p.m. -- WSM Luncheon & Opry Spectacular - Municipal Auditorium

3:30 p.m. - 5:30 p.m. -- CMA International Country Music Show - Municipal Auditorium

5:30 p.m. - 7:30 p.m. -- Sho-Bud-Baldwin-Gretsch Birthday Celebration Show - Opry House

7:30 p.m. - 10:00 p.m. -- United Artists Party & Show - Municipal Auditorium

7:30 p.m. - -- SESAC Awards Dinner - Woodmont Country Club (Invitation Only)

October 19:

8:00 a.m. - 10:30 a.m. – MCA Records Breakfast & Show - Municipal Auditorium

10:30 a.m. - 12:30 p.m. – Artist-DJ Tape Session No. 1 - Lower Level, Municipal Auditorium co-sponsored by CMA and WSM

12:30 p.m. - 2:30 p.m. -- Dot Records Luncheon & Show - Municipal Auditorium

2:30 p.m. - 5:00 p.m. - artist-DJ Tape Session No. 2 - Lower Level, Municipal Auditorium co-sponsored by CMA and WSM

7:00 p.m. - 8:00 p.m. -- CMA Banquet Cocktail Party - Municipal Auditorium

8:00 p.m. - 9:00 p.m. -- CMA Banquet Dinner - Municipal Auditorium

9:00 p.m. - CMA Banquet Show - Municipal Auditorium

8:00 p.m. -- Friday Night Opry - Opry House

October 20:

8:00 a.m. - 10:30 a.m. -- RCA Records Breakfast & Show - Municipal Auditorium

12:00 Noon - 3:00 p.m. -- Capitol Records Luncheon & Show - Municipal Auditorium

5:00 p.m. - 8:00 p.m. -- Columbia Records Show - Municipal Auditorium

9:30 p.m. - Grand Ole Opry 48th Birthday Celebration Show - Opry House

10:00 p.m. -- Atlas Artists Bureau, The Saturday Night Dance - Municipal Auditorium

October 21:

10:00 a.m. - 10:00 p.m. -- Opryland, U. S. A.

ARTIST-DJ TAPE SESSION OCTOBER 19

Hundreds of artists and disc jockeys are expected to attend this year's Artist-DJ Tape Session to be held Friday, October 19 during the CMA Anniversary and Grand Ole Opry Birthday Celebration. Officials of CMA and WSM, co-sponsors of this event, anticipate an even greater response to the session this year due to a format change.

For the first time the session will be held in two segments both of which will be conducted on the lower level of the Municipal Auditorium. Beginning at 10:30 a.m.; breaking at 12:30 p.m.; reconvening at 2:30 p.m.; the session will finish at 5:00 p.m. This should enable more participation by both artists and disc jockeys.

Opryland Records signs its first two recording artists. J. David Sloan and Lola Jean Dillon will be the premier artists on the Opryland label. Producer Jimmy Bown has announced that the first Opryland release will be in October. Opryland is to be distributed internationally by Capitol Records, Inc. Pictured left to right: E.W. "Bud" Wendell, General Manager-Grand Ole Opry; J. David Sloan and Lola Jean Dillon, Opryland Records recording artists; Jimmy Bowen, A & R Director, Opryland Records.

Here Comes The Freedom Train

Porter Wagoner and Dolly Parton have completed a recording of "Here Comes The Freedom Train", a song by Steve Lember, specially written for the celebration of America's bi-centennial and the theme song for the American Train Foundation, non-profit, non-political organization formed to commemorate the nation's 200th birthday with a steam-powered display train which will travel across the country in 1976.

Listed among the names of the honorary chairman of the American Freedom Train Foundation are Julie and David Eisenhower.

The song which was recorded in Nashville included studio greats such as Chet Atkins, Bobby Dyson, Johnny Gimbel, Mac McGaha and The Nashville Eddition.

The Country Music Association made an unprecedented move by endorsing the American Freedom Train Foundation with a resolution passed by its Executive Committee.

Proceeds from the song will go to the American Freedom Train Foundation, which needs to raise $20 million during the next three years to complete its project.

SUBSCRIPTION RATES

Subscription rates in the United States $6.00. Outside U.S.A. $8 per year.

All subscription orders, correspondence, and news releases should be directed to Music City News, P.O. box 975, Nashville, Tenn., 37202.

Editorial and Executive offices are located at 1314 Pine St., Nashville, Tenn. 37203

Music City News is published monthly by Music City News Publishing Company, Inc. P.O. Box 829 Clarksville, Tenn. 37040

Second Class postage paid at Clarksville, Tenn.

POSTMASTER: Send Form 3579 to Music City News, P.O. Box 829, Clarksville, Tenn.

Top Acts Perform At CMA Banquet

Bill Hudson, chairman of the Country Music Association banquet committee for the 1973 CMA banquet and show has announced plans for the annual event which has been set for Friday evening, October 19th, at Nashville Memorial Auditorium.

The CMA will present a variety show this fall following it's banquet with Brenda Lee as mistress of ceremonies. Talent on the show in addition to Miss Lee includes Ben Smathers and the Stoney Mountain Cloggers, Brush Arbor, Del Reeves, Tanya Tucker, Charlie Rich, Loretta Lynn, Donna Fargo, and Johnny Russell. Hall of Fame member Tex Ritter will present a special word tribute to the Hall of Fame during the variety show.

Hudson said the show is being produced by Columbia Records, Frank Jones, written by CMA director, Bob Tubert, with Orchestra conducted by Hank Levine

Tickets may be ordered in person or by mail by contacting Mrs. Betty Young at the Country Music Association, 700 16th Avenue, South in Nashville.

NSA To Showcase Writers

The Nashville Songwriters Association will again, this year, showcase its songwriters during the Grand Ole Opry Birthday Celebration in Nashville.

The Showcase is scheduled for Thurday, October 18, with continuous entertainment by the writers from 8:00 p.m. until 12 midnight.

"I'm Your Woman" is Jeanne Pruett's new MCA follow-up to her big hit single "Satin Sheets."

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CMA Finalists Vie For Awards

More than 3300 members of the Country Music Association have selected the finalists for the annual CMA Awards.

Roy Clark, Merle Haggard, Tom T. Hall, Loretta Lynn and Charley Pride will be vying for the "Entertainer of the Year" Award.

The winner of this category along with the other categories will be announced October 15 when CMA's "1969 Entertainer", Johnny Cash host the seventh Annual Awards Presentation live and in color direct from the Grand Ole Opry House. The show will be aired via the CBS Television Network.

Entertainment segments for this year's show include: Chet Atkins, Roy Clark and The Statler Brothers; "New Girl in Town" with Barbara Fairchild, Barbara Mandrell, Jeanne Pruett and Tanya Tucker. Also there will be a special production number saluting the previous "Entertainers of the Year."

Presenters and-or performers confirmed for the show at press time include: Roy Acuff, Bill Anderson, Eddy Arnold, Maybelle Carter, June Carter Cash, Roy Clark, Donna Fargo, Jack Greene, Tom T. Hall, George Jones, Loretta Lynn, Jody Miller, Charley Pride, Tex Ritter, Jeannie Seely, Statler Brothers, and Tammy Wynette.

Finalists in the other categories of achievement include:

Single Of The Year: "Behind Closed Doors", Charlie Rich, Epic; "The Lord Knows I'm Drinking", Cal Smith, Decca; "(Old Dogs, Children and) Watermellon Wine", Tom T. Hall, Mercury; "Satin Sheets", Jeanne Pruett, MCA' "Why Me", Kris Kristofferson, Monument.

Album Of The Year: "Behind Closed Doors", Charlie Rich, Epic; "Entertainer of the Year", Loretta Lynn, MCA; "Tom T. Hall....The Storyteller", Tom T. Hall, Mercury; "Louisiana Woman, Mississippi Man", Conway Twitty-Loretta Lynn, MCA; "Satin Sheets", Jeanne Pruett, MCA.

Song Of The Year: "Behind Closed Doors, Kenny O'Dell; "It's Not Love (But It's Not Bad)", H. Cochran and G. Martin; "(Old Dogs, Children and) Watermellon Wine", Tom T. Hall; "Satin Sheets", John Volinkaty; "Why Me", Kris Kristofferson.

Female Vocalist Of The Year: Donna Fargo, Loretta Lynn, Jeanne Pruett, Tanya Tucker, Tammy Wynette.

Male Vocalist Of The Year: Merle Haggard, Tom T. Hall, Charlie Rich, Johnny Rodriguez, Conway Twitty.

Vocal Group Of The Year: The Carter Family, The Jordanaires, Osborne Brothers, Statler Brothers, Tompall and the Glasers.

Vocal Duo Of The Year. Jack Greene - Jeanne Seely; David Houston - Barbara Mandrell; George Jones - Tammy Wynette; Conway Twitty - Loretta Lynn; Porter Wagoner - Dolly Parton.

Instrumental Group Of The Year: Po' Boys, Jerry Reed and Chet Akins, Danny Davis and The Nashville Brass, The Strangers, The Wagonmasters.

Instrumentalist Of The Year: Chet Atkins, Roy Clark, Floyd Cramer, Lloyd Green, Charlie McCoy, Jerry Reed.

A special panel of electors votes for Country Music's top accolade, the Hall of Fame Awards. Finalists (on two ballots) for this year include: Chet Atkins, Rod Brasfield, Patsy Cline, Paul Cohen, Vernon Dalhart, Pee Wee King, Leon Payne, Minnie Pearl, Vito Pellettieri and Kitty Wells.

Jack Stapp, president of Tree International and Irving Waugh, president of WSM, Inc., are co-chairman of CMA's Awards Show Committee. Joe Cates is executive producer, Walter Miller will direct the show and Chet Hagan, associate producer will also write the script.

Kraft Foods, Inc. will again sponsor the telecast.

Music City News

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"The Sound Of A City Heard Around The World"®

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MULTIMEDIA

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TOP of the NEWS

Irving Knotts, owner of the Take-It-Easy Ranch in Calloway, Md., will sponsor a benefit show at his facility for the widow and family of the late Scott Stoneman October 6-7.

Scott, a former world champion fiddler and member of the famed Stonemans, passed away in March, leaving a wife and six children. Talent line-up for the show includes Del Reeves, Grandpa Jones, George Hamilton IV, Country Gentlemen, Red White and Blue Washboard Band, Eddie Adcock And The Second Generations, and the Stonemans with Mom Stoneman as special guest. Several other performers are tentatively committed to appear.

Ivory Joe Hunter, venerable blues singer and writer of such standards as "Empty Arms" "I Almost Lost My Mind" and "Since I Met You Baby", recently signed a recording contract with Dot-Paramount Records and will appear at the Dot Luncheon and Show during the convention.

"Texas" Bill Strength, Bright Star recording artist, died at the age of 42 in the Minneapolis Hospital on Oct. 2 from injuries received in an automobile accident in Minneapolis, Minn.

ABC Records hitmaker Johnny Carver to headline "Toys For Tots" December campaign in hometown Jackson, Miss.

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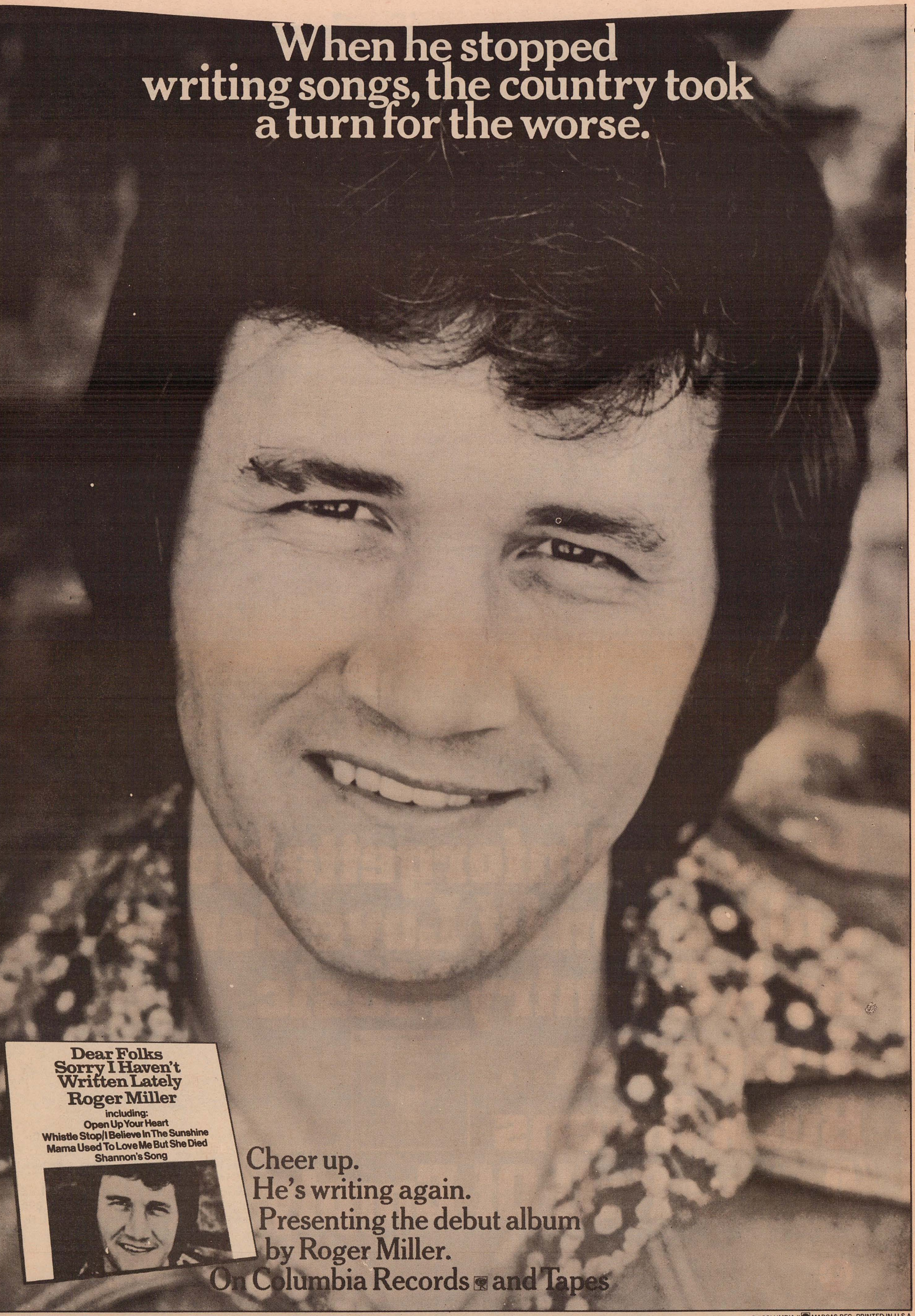
When he stopped writing songs, the country took a turn for the worse.



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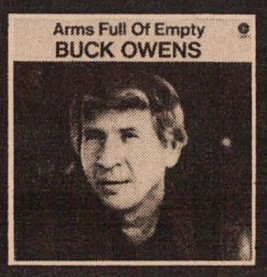


Available on Records and Tapes

Capitol Country

How Bucka Becoma Da Singa

By LEE RECTOR

The world in the desert is a little different than in Nashville. Some say that the sun bakes your brain, but we all know that isn't true. But there is a society, a dynasty, a world so to speak of country music there, attributed mostly to the appeal of one man, Buck Owens, who has become through his own efforts one of the top ten country western performing artists.

It is by no accident. Back in the early 50's when Buck was playing lead guitar for groups such as The Maddox Brothers & Rose, Bill Woods and the Orange Blossom Playboys and Tommy Collins, his mind was focused on becoming the celebrity that today he is.

Buck didn't start out as a singer.

"In the early 50's there were lots of bands that had only one vocalist," Buck said. "I was working The Blackboard Club in Bakersfield with Bill Woods. I knew about 3-4 songs and occasionally Bill would say, "Buck, why don't you sing a number?" I hated it. But one night when the singer didn't show up, Bill told me that I was going to have to sing. So I sang. It will amaze you how many songs you know when you have to.

"So about a week later the man who owned the place, who was of foreign nationality and spoke with an accent, called me into his office and said, "Bucka, da people a like a you sing. The waitress, they like a you sing. So, you a gonna to be singa." I, being an enterprising young lad asked, "What am I going to get out of this." And he said, "You're gonna getta to keepa the joba you gota!"

So, Bucka becoma da singa.

Buck, born in Sherman, Texas went westward with his family as part of "The Grapes of Wrath" migration.

"I was seven at the time," Buck said. "Our family stopped in Arizona because the trailer broke down in a little town outside of Phoenix called Mesa. We didn't have electricity or water until 1940.

"One day, I went to see a movie called "The Grapes of Wrath," and I saw these people loaded down in a truck with mattresses tied on top and I thought that they had made a movie about us.

"We had a lot of relatives in Bakersfield and that's where we came in 1951. The people in the area were all country music fans and I started working at The Blackboard Club--one of the finest country western clubs that I have seen."

"There were many other people here at the same time such as Ferlin Huskey, Jean Shepherd and Tommy Collins.

"Ferlin played lead on the first Tommy Collins record, and about that time he and Jean had a record out called "Dear John Letter." One day Tommy called me and asked if I would play on one of his sessions.

"I fell into a recording group then, working nights in Bakersfield and days in L.A. I did a lot of session work, for people such as Tommy Sands, Stan Freeberg, Gene Vincent, Faron Young, Sonny James and the like. You could say I served an apprenticeship in the studioes and clubs.

"Artists I worked with kept saying, "That ole' Buck's got a good voice. Boy, if he ever gets into recording he's a gonna sell." And they were right."

The rest is history. Ken Nelson of Capitol records called Buck out of a session one day and said that he had a good deal for him. Buck said that he would like to think about it for a while. Two hours later Ken had Buck cornered in his 12th floor office asking how long did he have to think about it. Buck signed with Capitol.

In 1958 Buck got a chance to buy into a radio station near Seattle and he moved there. He told Nelson that he was just so country he didn't think that his records could sell any other way. But, in 1959 Buck's career reached what he calls his first plateau with a record "You've Got Me Under Your Spell Again."

It was the record that got things started for Buck. He moved back to Bakersfield in 1960, with a good friend of his, Harlan Howard.

Harlan and Buck started Blue Book Publishing Co.

Buck also brought another boy with him when he returned to Bakersfield. The 18-year-old boy who was about to enter college was named Don Rich. Don has been with Buck ever since.

So, in 1962, Buck formed his first band.

"We were working for the door at many places, and didn't even have a bass player. I couldn't afford to pay one.

"In 1963, we were playing in Fresno when a girl came up to me and said that she had some songs she wanted me to hear. She played five songs and got no positive response and was about to leave when she said that she had one more but wouldn't bore me with it. I told her that since she was here, she might as well play it too. When I heard, 'They're gonna put me in the movies...' I said, I'll take it."

The song, "Act Naturally" telescoped Buck's status into the category of Star. The song, written by Johnny Russell and Vonnie Morrison was recorded shortly afterwards by the recording giants, "The Beatles," and started a long string of number one records for Buck Owens.

Buck got to doing television shows like the Dean Martin, Jackie Gleason and Jonathan Winters show around 1968. While taping the Jonathan Winters Show a producer discussed with Buck an idea he had about a country and western television show.

"It ended up that we went to Nashville to film a pilot of it in May of 1969. At the time John Hartford was going to do a summer replacement show for The Smothers Brothers, but something happened and The Smothers Brothers Show was taken off the air. CBS bought our pilot and we were put on in the Smothers Brothers time slot.

"I was horrified with the name, "Hee Haw," and got piles of letters when the show first went on the air. One critic even said that it put country music back 20 years. Believe you me, I won't let him forget that everybody's happy with it now."

We all remember how CBS cancelled "Hee Haw" about a year and a half ago, along with "Green Acres" because they wanted to change their 'rural' image. But, "Hee Haw" wouldn't die. Now, there are 30-million viewers of the syndicated TV show each week.

"The TV show has taken a name and a sound and put an image with it," Buck said of what "Hee Haw" had done with himself. "There is something about the mistique of a recording artist that seems to be overridden when the visual image is added."

Today, Buck has a 16-track recording studio in Bakersfield which is knocking out one country western hit after another. It was built in a theatre that Buck used to attend when he was younger in a Bakersfield suburb called Oildale. As well, Buck has AM and FM-Stereo radio stations that broadcast 24-hour country music in the Bakersfield area.

"And," Buck says, "It's rated number one."

In Bakersfield, on November 3-4, he'll play host for the Third Annual Buck Owens Invitational Golf Tournament to raise funds for the sixth community based, complete cancer treatment and research center in the nation--the Kern Radiation-Onocology Center.

Buck says Bakersfield, a town of 74,000 (Oildale population 10,000), is small compared to Nashville, but that it's alright with him that it is small.

"I hope that it will never out grow itself to the proportions of other places," Buck says. "The bigger a place is, doesn't mean the better it is."

Among the artists that come out of the Jack McFadden Bakersfield agency, (which handles Buck) are Freddie Hart, Susan Raye, Tony Booth, Buddy Allen (Buck's son) and Mayf Nutter.

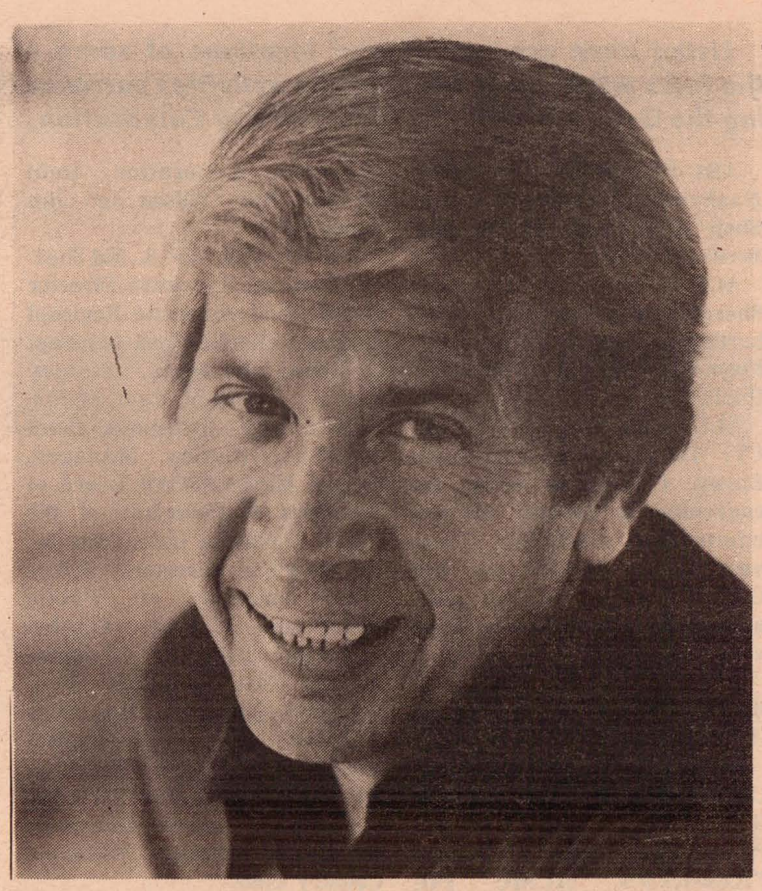
Buck's operation is a production company and publishing operation that produces shows and records.

"Since 1966," Buck said, "most all the shows have been packaged. Out of convenience we package many acts from Bakersfield, but we also use Nashville acts."

In the past couple of months there has been a lot of publicity about the fact that Buck Owens is looking for a wife. It has drawn a few letters to the Bakersfield post office of mail-order proposals--10,000 of them. Buck says that he's tried to read them all, but will not have time to answer all of them. As you can imagine some of them are quite interesting.

What about a new wife, Buck?

"Hold on," he said, "I'm still looking."



Buck Owens, The King of "Nashville West," says Nashville is "Bakersfield East."

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what where when how who CONVENTION GUIDE

Listed here are names and locations of some of the folks who'll be in town for the activities surrounding the Grand Ole Opry's 48th Birthday Celebration.

ABC-DUNHILL Sheraton-Nashville Barcelona Room; Show Fri. Oct. 18. 8 p.m. Invitation Only

ACE OF HEARTS RECORDS: Sheraton-Broadway;Earl Richards-President, Gene Kennedy-Promo & Sales, Ray McClain-Publishing.

ALL STAR TALENT AGENCY: Telephone 244-3237, Joyce Brown. **Contact us during the convention at 244-3237, for any information concerning Lonzo and Oscar, Del Wood, Bill Carlisle, or any of our other artists. We'd love to hear from you.**

AMERICAN SOUND RECORDS; American Sound 1009 17th Ave. So., Eddie Foxx.

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ASCAP; 17th Ave. S., Ed Shea-So. Regional Executive Director Gerry Wood--Associate Regional Director, Charlie Monk-Assistant Regional Director, Stanley Adams, President Paul Marks-Director of Operations, Paul Adler-Distribution Manager, Gerald Marks-ASCAP Board of Directors & Chairman of the Public Relations Committee for the Board of Directors, Walter Wager-Director of Public Relations, David Combs-Assistant Director of Membership, East Coast, Herbert N. Gottlieb-Western Regional Director, and Peter Burke-Assistant Western Regional Director **Wednesday, October 17th--Annual Awards Dinner-By Invitation Only, Hillwood Country Club.**

ATLAS ARTIST BUREAU, INC. 217 E. CEDAR ST. GOODLETTSVILLE, TENN. 37072; Capitol Park Inn; Haze Jones, Pres. Smiley Wilson, V. Pres. Gwen Davidson, Sec'y., Atlas Artist Dance-Sat. Oct. 20th-10:00 til 12:00 Lower Level-Municipal Aud.

ATLANTIC RECORDS; Hospitality suite in the Sheraton on West End Avenue, Jerry Wexler, Executive Vice-President, Jerry Greenberg, Senior Vice-President, Mark Meyerson, Head of A & R, Dickie Kline, Director of pop Promotion, John Fisher, West Coast Regional Promotion Manager, Rick Sanjek, General Manager of Nashville Office, and Nick Hunter, Director of Country Sales and Promotion.

BARNABY RECORDS; King Of The Road; Joy Hall, Jacques Amann.

BATTY BROTHERS; See Brite Star.

TONY BOOTH AND LARRY BOOTH FAN CLUBS; Hermitage Hotel; Tina Dobrocky, President, LARRY BOOTH FAN CLUB, Blanche Trinajstick, President, TONY BOOTH FAN CLUB, Tony Booth, Capitol Recording Artist, Larry Booth, Capitol Recording Artist. **The K-Bar-T Country Round-up will celebrate its 10th Anniversary activities in the same location, with Patsy Montana and Rex Allen as special guests. ALL are welcome! Continuous activities all week.**

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BROADCAST MUSIC, INC. BMI office 16th Ave. S. (Music Row), Mrs. Frances Preston, Vice-President, Mr. Del Bryant, Writer Adm. Miss Patsy Bradley, Publisher Adm., Mrs. Helen Maxson, Dir. Performing Rights, Mr. Roger Sovine, Dir. Writer Adm., Mr. Edward M. Cramer, President, Mrs. Theodora Zavin, Executive Vice-Pres., Mr. Russell Sanjek, Vice-President, Mrs. Elizabeth (Irwin) Granville-Director Publisher Adm., East Mr. Justin Bradshaw, Vice-President, Mr. Stanley Catron, Dir. Writer Adm., East, Mr. Rick Landy, Writer Adm., West, Mr. Ron Anton, Vice-President, Mr. Dick Kirk, Vice-President, Mr. Rick Riccobono, Writer Adm., West BMI SAN FRANCISCO, CALIFORNIA: Mr. Neil Anderson, Vice-President, BMI CANADA, LTD. Mr. Harold Moon, Manager, and Mr. Cam Richie, Assistant Manager. **BMI Awards Dinner-Tuesday, October 16, 1973 (By Invitation Only)BMI, NASHVILLE, BMI, NEW YORK, BMI, HOLLYWOOD.**

W. E. BUSH; See Brite Star.

MAGGIE CAVENDER ENTERPRISES; Poolside Room-Capitol Park Inn, Maggie Cavender, Dot Thornton, Leda Ray-Artist, and Ronnie Dove-Artist.

CENTRAL SONGS; Matador Motor Inn, 99 Spring Street, Mr. Jay Lowy-President of Beechwood Music Corp. & Glenwood Music, Joe Bob Barnhill-General Professional Manager, and Bert Bogash.

CENTURY II PROMOTIONS; Sheraton (El Greco Room) (off Main Lobby), Ron Blackwood, President, Sonny Simmons, Chairman, Beckie Hames, Executive Director.

CINNAMON RECORDS; 1805 Hayes St. Nashville;, John Morris-President, Bob Risby-Vice President, Sue Duncan-Secretary-Ex., Betty Gibson-National Promotion Director, Tom WilliamsNational Promotions (Toast Records), Warren Whitworth-Publishing-Co-ordinator;All Cinnamon Artists will be in Cinnamons offices during convention week. Cinnamon Records, 1805 Hayes St. Nashville.

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CONCERT EXPRESS: Sheraton Hotel, Bob Eubanks, President, Jim Wagner and Teri Brown.

COUNTRY SHOWCASE AMERICA RECORDS; Hermitage Hotel Suite 708-709-710 Continous Hospitality Suite, Fiouk Gosman-President, Note Loube-National Sales & Promotion, Ron Harris-Stan Dee, Kenny Case-John May-Artists, Margaret Dowheen-National Promotion.

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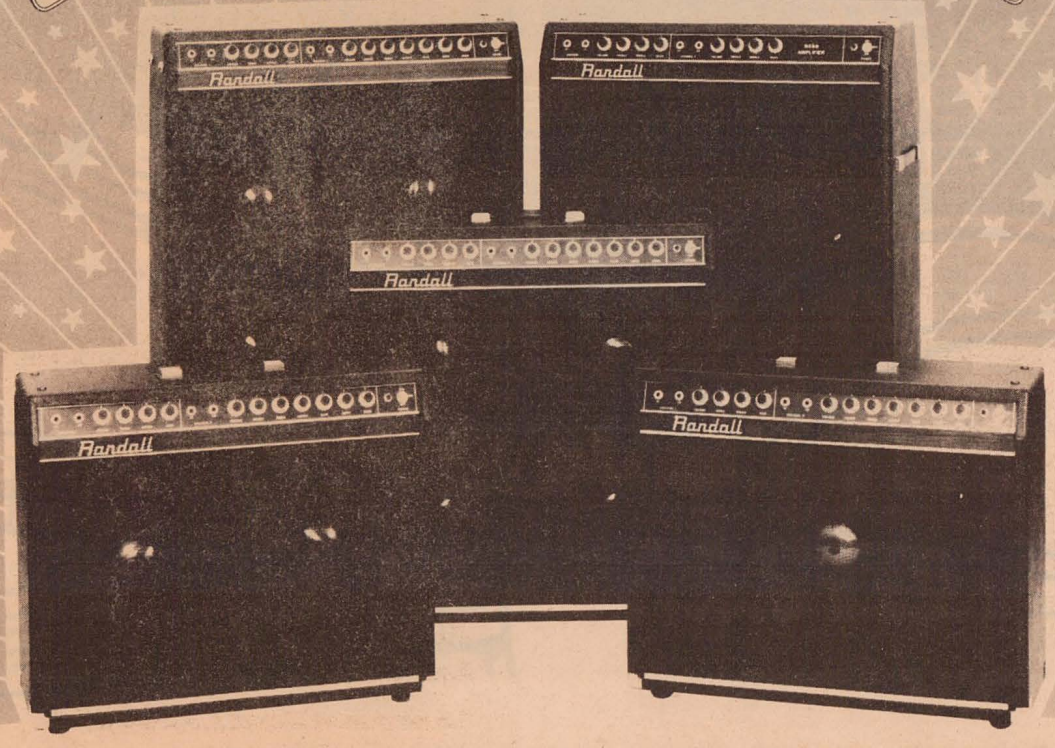

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HANK DECATO; See Brite Star Suite.

DELTA RECORD CO.; James Robertson Hotel, DJ Party Main Ballroom Thurs. Oct. 18th, 7 p.m. 'til?, Clyde Moody, Linda Martell, Bobby Galloway and The Nashville Rebels, Lynnie Poppell, Donny Tapp, Chuck Penny, Ken Galloway, Bill Haney. **Open House during convention week at Delta Records, 807-17th Ave., South. Come see us!**

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BILL GOODWIN AGENCY; Bill Goodwin Agency offices 1303 N. Gallatin Rd., Madison, Tennessee, Bill Goodwin, President, Barbara Downs, Secretary, and Jim Pierce, Artist Representative.

GUILD MUSICAL INSTRUMENTS; Hermitage Room 806, John Muraco, and John Clark.

JIM HALSEY COMPANY, INC.; Sheraton Inn, Jim Halsey, President, John Hitt Sr., Vice President, Bob Taylor-Vice President and Leo Zabelin, Publicity Director.

HENSLEY PUBLICITY AGENCY; Howard Johnson's at Charlotte Pike, Dennis E. Hensley, Pres. Pamela M. Hensley, Secretary, Rose M. Hensley, Promotion Director; **Agency promo material will be available in the lobby of the Municipal Auditorium during the Convention festivities.**

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BILLY HOLMES; See Brite Star.

LINDA HYATT; See Brite Star Suite.

WAYLON JENNINGS; King of the Road Motor Inn, Neil Resher, Personal Manager, John Yurcic, Road Manager, Sam Uretsky, Office Manager.

LITTLE RICHIE JOHNSON; Howard Johnson Motel (Murfreesboro Road),John McHutson-Cotton Harp, Edwin Meadows, Roy Robertson and Dan Thrust. **LRJ bus to be parked at Capitol Park Inn during convention.**

K-BAR-T COUNTRY ROUNDUP; Hermitage Hotel-Suite No. 609, Open House all week, Mrs. Blanche Trinajstick, President, Mrs. Jean Osborn, Hostess, and Betty Carson, Hostess.

PEE WEE KING; Capitol Park Inn.

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KUSTOM ELECTRONICS, INC. CHANUTE, KANSAS; Ramada Inn, James Robertson Parkway, Chuck McKinney, Vice-Pres., Fred Holmes, Sales Manager, Ben Marshall, Advertising Manager, L.A. Krause, Product Planning Manager, Charles "Bud" Ross, Chairman of the Board.

LOVE VALLEY, N.C. BLUEGRASS FESTIVAL; Howard Johnson Motor Lodge 526 Murfreesboro Road Nashville, Tenn. Bluegrass Jam sessions, and discussing new ways of getting air play with all D.J.'s. Everyone Welcome! H.H. McCorkle-Owner, Bill Price-Promoter & Booker for Festival--Box 517 Pineville, N.C. 28134 (Information) Charlotte Ann-Promoter & Radio & T.V. Productions, Junior Haywood-Program Director; **Bluegrass Music daily from: 11 a.m. until!! New albums from various artist will be available for sale, trade, also for D J's. Anyone interested in bluegrass Please visit us. P.S. "Please send listings" thank you.**

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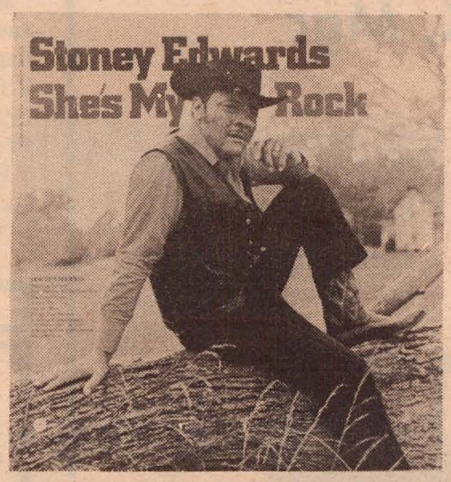

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- ★ Fan Fare and DeeJay Convention, Nashville, Tennessee
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NASHVILLE SONGWRITERS ASSOCIATION; Thursday Oct. 18, Plaza Deck-Municipal Auditorium, Hall of Fame Awards Dinner-Sunday Oct. 14 6:30 p.m. cocktails I'65-Harding Pl. Sheraton South, Tickets-$10.00 Nashville, Tenn. Songwriters Showcase, Plaza Deck Tent Municipal Auditorium Thursday-Oct. 18 8 p.m. til midnite.

EDDIE NOACK PRODUCTIONS: MAUDEAN MUSIC CO: SESAC: STUDEWOOD MUSIC CO., BMI; 2019 Bernard Cir. No. 2 Telephone 269-9756, Eddie Noack President.

STU NORTH: See Brite Star.

OWEMAN RECORDS; 806 16th Ave. So. Suite 216, Ron Manning.

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OVATION INSTRUMENTS, INC.; Sheraton-Nashville Hotel, Barcelona Room, October 18th thru 21st. James R. Hennessey, Advertising Manager.

BUCK OWENS ENTERPRISES; Capitol Park Inn, Kris Black-Promotion Director, Joe McFadden-Omac Artist Corp. vice pres. Buddy Alan-Susan Raye-Tony Booth, The Buckaroos-LaWanda Lindsey, Freddie Hart, and The Bakersfield Brass.

CAROLINE PAYNE; See Brite Star Suite.

PETE'S PLACE PETE DRAKE PRODUCTIONS, INC.; 809 18th Ave. S. Nashville, Tn., Pete Drake, Rose Trimble, Nancy Michon.

PHONOGRAM, INC. (FORMERLY MERCURY RECORDS PRODUCTIONS, INC.(; Roger Miller's King of the Road, Frank Mull, National Country Sales & Promotion Mgr.

RCA RECORDS; Ramada Inn-James Robinson Parkway,Rocco Laginestra, Pres. Mort Hoffman, V.P. Commercial Operations, Frank Mancini, Div. V. P. Promotion, Don Burkheimer V.P. A & R, Chet Atkins V.P. Nashville operations, Jerry Bradley, Director Nashville operations, Wally Cochran mgr. Artist Relations & operations services, Jack Kirnan, director of Nationa sales, Larry Gallagher, Mgr. National Country sales, Jack Y. Burgess Jr., Div V.P. Market Planning, Elroy Kahanek Mgr. National Country Promotion, Roy Battocchio, Mgr. Artist relations, Pat Kelleher, Mgr. Artist promotion, Bernie Burman, Mgr. Adv. & Sales aids, Jack Maher mgr. prod merchandising Dave Heneberry-V.P. Music services Jim Balitsos-Muisc Services, Roy Dea, Ray Pennington, senior producers, Ronnie Light, and Bob Fergerson. PROMOTION-Ray Anderson, Bill Mack, Paul Randall, Al Matthias, Fred Vail, Phil Rush, Bob Spendlove, Ken Van Durran, Gaylan Adams, Bud Stubbins, Lou Galliani, Tom Cossie, Mike Abramson, Rob Hagel, Skip Pope, Dave Bupp, Sam Whittemore, Chuck Dembrak, Karen Williams Sam Wallace and Peter Buha.Hospitality Suites-Ramada Inn-Ballroom and Airport--"Take 5" lounge.

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GEORGE RIDDLE; See Brite Star Suite.

ROGER TALENT ENTERPRISES; 1722 West End Avenue, Nashville, Tennessee 37203 (office), Roger Jaudon-Agent, Dorothy Hess-Secretary.

GUY SHANNON (CINNAMON) RECORDS; King of the Road (Oct. 17 thru Oct. 20th),Al Embry-Guy's Personal Manager, Joe Taylor-Booking Agent-(Joe Taylor Artist Agency), Narvel Felts-Artist, Johnny Morris-President of Cinnamon Records.

SHANNON RECORDS, INC.; Ramada Inn, James Robertson Pkway., Suite 408-410, Mary Reeves Davis-President, Ginny King, Darla Kent, Joyce Jackson, Wilma Burgess-Artist, Bud Logan-Artist, George Kent-Artist, and Jimmy C. Newman-Artist.

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SHURE BROTHERS INCORPORATED 222 HARTREY AVENUE EVANSTON, ILL. 60204; King of the Road Motor Inn, N.A. Hesslink, Jr.-Advertising-Sales Promotions Coordinator, P.G. Konold-Public Relations Coordinator; Shure-United Talent Show, Wed. Oct. 17 at 10:30 p.m.

BOB SMALLWOOD; See Brite Star.

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DJs, Artists, Fans Frolic

Bavaria Never Had It So Good!

By JOHN PUGH

As the preceding agenda indicates, each October Nashville plays host to some 10,000 conventioneers, offering them four days of shows, parties, banquets, awards and enough free food and drink--especially drink--that one would almost think there's a kickback with Alka-Seltzer involved somewhere.

Convention Week actually starts the week before with the Music City Pro-Celebrity Golf Tournament. Pro-celebs, of course, are hardly indigenous to Nashville. But this particular tournament is, for it is one of a handful of PGA tournaments with no prize money (well, at least no official prize money.)

What draws the golfers and celebrities alike is simply the annual opportunity to come to Nashville, renew old acquaintances, make new ones, catch a bunch of picking and singing, party like crazy and play a couple of friendly rounds with no pressure, no TV cameras, no Howard Cosell and the knowledge that they can show up at tee time next morning a little red-eyed because $50,000 won't be riding on an eight-footer sometime later. The Music City is the only tournament where one can see Porter Wagoner, Doug Sanders, Don Meredith and Gov. Winfield Dunn lining up their putts and discussing last night's shindig. Sometime during the two days of play this hypothetical foursome will be viewed by over 25,000 very unhypothetical spectators.

After the Pro-Celeb the week that makes October Country Music Month really gets started. The conventioneers--mostly DJ's, but a goodly number of just plain fans--start piling into town, every hotel within 25 miles begins bulging at the seams, a half-dozen hospitality suites are around every corner, every snuff queen on Music Row stakes out a territory, and all the hillbillies put on their tuxes and formals each evening and go out to the country club and get wined, dined and feted by their respective organizations. There is no other music that has anything even remotely approaching country's yearly extravaganza.

All this not withstanding, the convention is much more sedate than it used to be, probably because it is so much more diversified. Formerly, everything and everybody were at the now-defunct Andrew Jackson Hotel right in the heart of downtown and just a brisk walk from the Municipal Auditorium. With the A.J.'s having been demolished two years ago, plus the growth of the the tape sessions are still a sight to behold, as thousands of deejays and hundreds of artists coming in the auditorium; the artists giving interviews, station plugs and sending all the friends and neighbors of all the WXYZ's all over the country their biggest, warmest, sincerest greetings from Nashville.

But if the record companies have gotten lax in insuring a balanced entertainment bill, they at least make sure most artists turn out for the Artist-Deejay Tape Sessions. Actually, this was the original purpose of the convention: invite all the DJ's to town and let them socialize with the artists whose records they'd been playing all years and let the artists, in turn, ingratiate themselves with the DJ's so the jocks would go back home and play their records even more. The convention has gradually lost sight of its initial intentions, having evolved into a week where the industry rewards itself, but festivities, nowadays there is one gig at the Ramada Inn, another at the Holiday Inn and something else at the King Of The Road, forcing even the hardiest conventioneer to pick his spots with the rueful realization that he will have to miss some of the action.

What no one misses is the highlight of the whole shebang: i.e., the shows put on by the various record companies, musical instrument manufacturers and talent agencies. Until the recent innovation of the annual Fan Fairs such shows presented the most concentrated array of country music talent ever assembled, and they still give any country music fan six months worth of entertainment in four days. In recent years, however, there has been a tendency for the big-name headliners to forsake the shows, leaving the program to new talent. There is nothing at all wrong in seeing the up and coming stars, but a steady diet of nothing but newcomers gets a little monotonous.

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Billie Jo Spears

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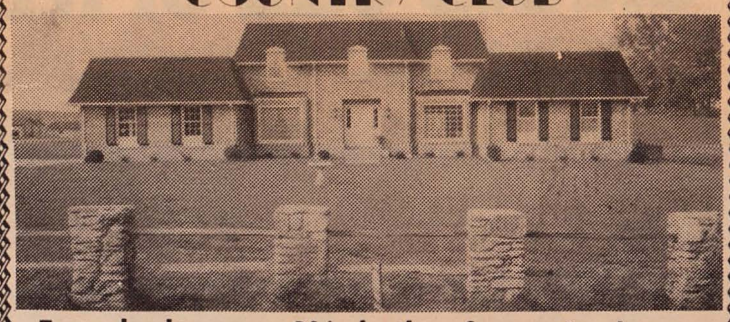

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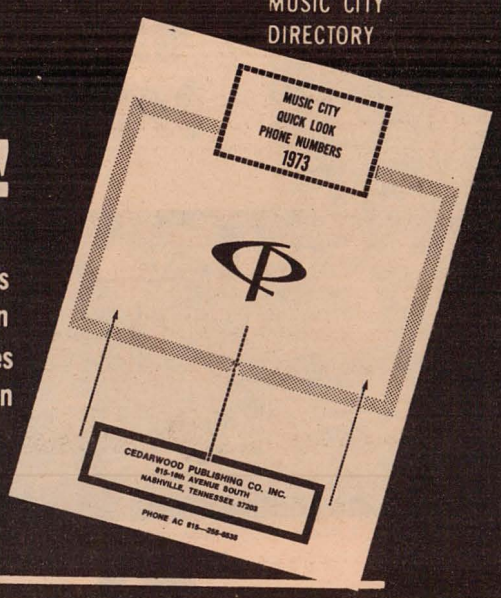
"(LETS GET) DIXIEFRIED" . . . . . Carl Perkins
"I'M GONNA BE GONE" . . . . . Jimmy Dean
"BEFORE I MET YOU" . . . . . Walter Forbes
"LOVE ME BACK TO SLEEP" . . . . . Marti Brown
"LETS GO ALL THE WAY TO-NIGHT" . . . . . Mel Tills & Sherry Bryce



CEDARWOOD

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Glen Campbell Talks About Himself And His Music

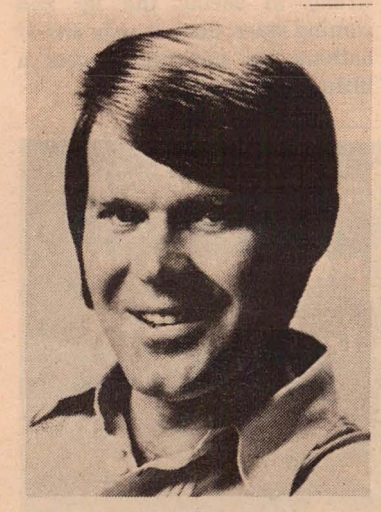
By PEGGY RUSSELL

There is just no way to approach an interview with Glen Campbell without having mixed feelings about it.

On one hand you sincerely hope he is as nice and wholesome as the public relations people and his TV image would have you believe he is (nobody is). Then again, there's a fantastic story to be had if you found him drinking Burbon from the bottle and being hand-fed grapes by a bevy of beautiful dancing girls.

Neither situation happened.

Then Glen Campbell must be just a regular ordinary human being, right? Wrong!



GLEN CAMPBELL

There is nothing ordinary about a man who has 11 gold records, each representing sales in excess of $one million. There's nothing ordinary about this blue-eyed Arkansas picker who has won virtually every honor and award around, from the National Academy of Recording Arts and Sciences, Country Music Association, Academy of Country and Western Music, Music Operators of America and various other prestige organizations or publications in addition to completing four-and-a-half years as the star of the weekly Glen Campbell Show for CBS-TV.

But then you knew all that stuff, didn't you? What you really want to know is if there is any difference in the man and the image. The answer is simple yes, he is different. The image is mostly cardboard, and the man is flesh and blood. The image is sometimes words on a piece of paper, and the man is a mixture of songs and feelings born of wanting to entertain those who come to see him. The image is a glossy autographed picture, but the man is one who took time to talk to a little girl in the elevator who was so excited she forgot to push the elevator button and left everybody stranded on a motionless elevator. The image is a bit unreal, but the man is real.

The interview, which incidentally never was really a question and answer type thing, began simply with an exchange of greetings (No, he didn't hop out smiling and say "Hi, I'm Glen Campbell"). The first thing he did was ask if I minded if he didn't put his shirt on (I didn't.) Then we spent about 15 minutes trying unsuccessfully to fix my camera which I had kiddingly aimed at him from the waist up and told him I would tell everybody I had the first nude shots of Glen Campbell. The camera never did work (another fortune down the drain).

At regular intervals during the course of the conversation Glen crossed the room to the record player to replace the needle at the first part of a record that had him absolutely knocked out. "God, I love to hear him," he said, making himself comfortable on the couch again. It wasn't a Glen Campbell record, it was Charlie Rich's recording of "Behind Closed Doors," and to say that Glen Campbell is a fan of Charlie Rich's is the understatement of the year.

Glen has the same boyish quality that makes the little old ladies ohhh and ahhh, but in person there is much more maturity and virility about him that the TV cameras simply cannot capture. He is one of those men that age improves and he projects the same open sincerity in person as he does to the public, only he is more relaxed and comfortable. Like the rest of us, he gets angry, sometimes uses unprintable words (in this paper anyway), drinks a little ("thimble-full to a glass of soda" he grinned) smokes a lot (bums cigarettes rather than open a new pack) is not afraid to speak his mind and does not choose his words as most artists of his stature feel they must do when talking to an interviewer.

"I am not careful of any kind of an image I may have," he said, emphasizing the word image as though it were distasteful. "If I like a song, I record it. Songs are a lot more honest and real now than they used to be. We can say a lot of things that we couldn't say before. Kristofferson has opened a lot of doors in that area, and I think that's good. I use some material in my stage shows sometimes that some people frown on. I don't cuss on stage or say...uh... some words...but now and then I'll have people who'll say why you shouldn't say things like that in front of the young folks', and I say 'hell, the young folks know a lot more about it than I do'. I will have to say though that I'm not really crazy about the nudity trend in the movies. I think you can show a love scene without showing it. I mean, man, there are ways to make it pretty. I've been looking at some movie scripts lately but haven't found anything that I think could even get a PG-rating."

When he was asked if the quote about nudity attributed to him was true, he laughed. "You mean where they asked me if I'd do a nude scene and I said I would if the guitar strap is long enough,yeah...I also told them I wanted to get laughs, but not that way...."

Always happy to mingle with the fans, Glenn Campbell signs autographs.

Glen also talked extensively about the kind of shows he likes to do, shaking his head at the large auditorium type concerts that drew large record-breaking crowds but lost the audience intimacy. "I like doing shows like this," he said, referring to Cleveland, Ohio's Musicarnival which seats about 2,800 people. "I believe the people are wanting to see honesty, the real person in the shows, and that's what I'm trying to do. Working here for six days gives me a chance to get close to the people, and they can get a chance to see what I can do and what I can't.

"I mean when I'm out there in that circle, it's me that has to come across. I think people really want you to be yourself, mistakes and all. It's not like television where you can cut out the bad parts and make the good ones better. If they enjoy these stage shows, then I know I've been successful, if they don't then I know it's all my fault, man. It's concerts like this that you really find out what it's all about."

Does Glen worry about what his critics say? He shook his head. "No, I really don't. I've had some bad press, not much though. I've done shows that I knew were really bad and had some critic rave about them, and then done shows that **I KNEW** the people liked, standing ovations and everything, then the critics would say 'bad show' or something like that.

When the conversation got around to his records, Glen was quick to take responsibility for his drop from the chart tops.

"You know what happened to me..." he said, "...from the first of 1967 to around the end of 1968, say about a year and seven months, I concentrated on finding and cutting good songs, and I had hits. After that, the TV show came along and when you're working on one of those things every week, the time is just not there. Then I did 'True Grit," and I was doing the big concert things quadruple, and playing Las Vegas. I just didn't have the time to look for good songs. I'd just go into the studio and cut anything that came into my head...and it showed...it sure showed. I'm back now into looking for better material and working harder on my songs."

Is there any chance he will have another TV show in the near future? "I don't think so," he said. "We're going to do specials from time to time, but I don't think another TV show is anywhere in the near future."

There was no way we could avoid asking if he was happy with the way The Glen Campbell Show was done.

"Sometimes. ." he said a bit uneasily, "they seemed to put you into a setting that did not quite fit you."

"Did they ever!" he agreed quickly.

"That bunch of vice presidents with their genius minds..." he emphasized the word 'genius' by clenching his teeth, "sat up there in their little offices with their little computers and tried to figure out what everybody wanted to see. I mean what really....uh...made me mad was when they dropped "Hee Haw'.

"I fought the way my show was run all the way, but I could never convince them that the people wanted to see 'country'. They even took out my center part where I sat around and played music and sang with the guest. They said there's just too much country, do less of it. So I told them, 'al right, I'll do less country, if you'll let me do a big country special,' and they agreed. Well, the show we did with Buck Owens, Mel Tillis, Merle Haggard, Minnie Pearl, Jerry Reed, Johnny Cash and June Carter was the highest rated show we ever had...."

Is Glen Campbell content? "I know my limitations," he said without hesitation. "I know what I can do and what I can't. I feel that I know who and what I am. My folks raised me with a kind of philosophy that probably helps me more than anything else. They always let us kids decide things for ourselves. When I wanted to leave home at 15, my Dad asked me if that's what I really wanted and I told him that I didn't care if I ended up at 80-year-old playing for tips in a night club in Albuquerque, that's still what I wanted to do. So he just told me to 'hop on it'. My folks always taught us that we should try to do what we wanted...long as it was not 'agin-the-law' or 'sinful' ".

It's difficult to imagine Glen Campbell doing anything again-the-law.....

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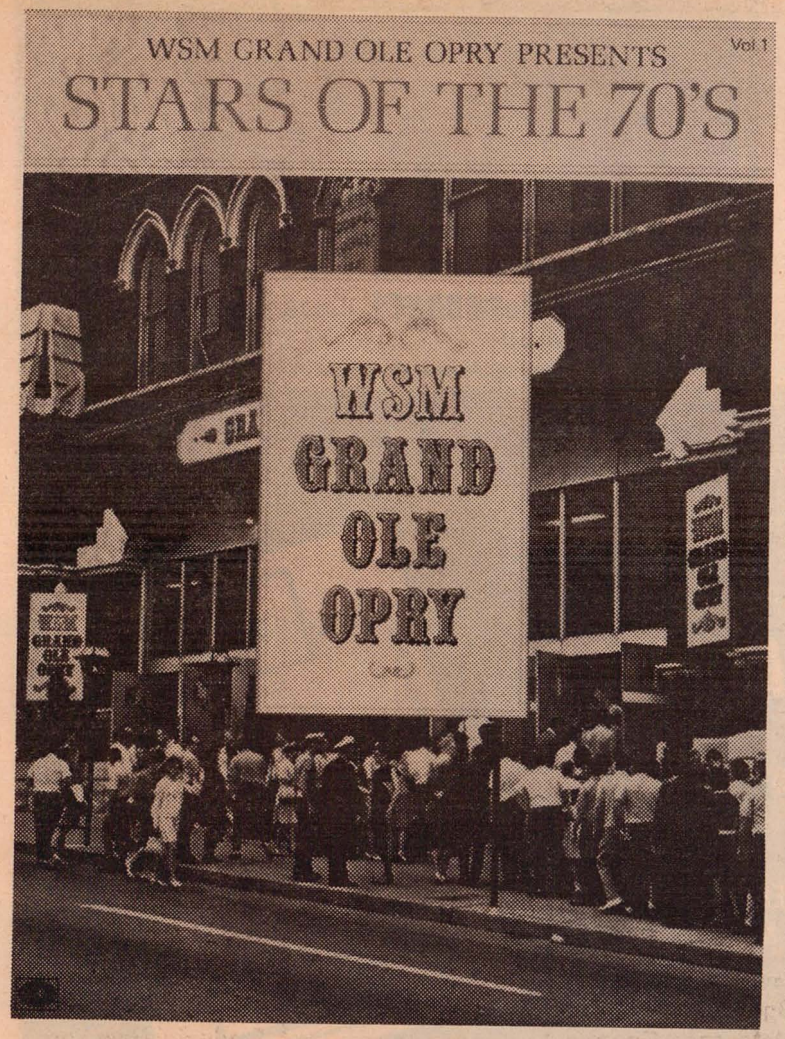

chappell

Music Publishers

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October 1973

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1 Jimmy Buffett NEC Showcase University of Pittsburgh	**2** Lester Flatt Tape Hee-Haw --- Tompall Glaser Okaloosa Shrine Fair Ft. Walton, Fla.	**3**	**4** Lester Flatt Clemson University Clemson, S.C. --- Wendy Bagwell Okaloosa Shrine Fair Ft. Walton, Fla.	**5** Mac Wiseman appear on Dean Martin T.V. Show	**6** Jimmy Buffett NEC Showcase Western Ill. University
7	**8**	**9** GOVE Duquesne University Pittsburg, Penn.	**10**	**11** Oak Ridge Boys Chattahoochee Valley Fair Columbus, Ga.	**12** Florida Boys Pillsbury Co. Show Gainesville, Ga.	**13**
14	**15** John D. Loudermilk North Texas State Denton, Texas	**16**	**17** Early Bird Festival Grand Old Opry House Lester Flatt Mac Wiseman Lewis Family Country Gentlemen Jim & Jesse	**18** Thrasher Brothers Gator Bowl Jacksonville, Fla. --- Oak Ridge Boys SouthernIll. University Carbondale, Illinois	**19** John D. Loudermilk Western Illinois University Macomb, Illinois	**20** Lester Flatt West Virginia University Morgantown, W. Va.
21 Oak Ridge Boys South Carolina State Fair Columbia, South Carolina	**22** Oak Ridge Boys Tape Mike Douglas Show Philadelphia, Penna.	**23** GOVE Open - Last Resort Athens, Georgia	**24**	**25** Lewis Family Ogeechee Fair Statesboro, Georgia	**26**	**27** Lester Flatt Fredonia College Fredonia, New York
28	**29** Country Gentlemen Cellar Door Washington, D.C.	**30** Oak Ridge Boys Tape NBC Pilot Air Date- Nov. 24	**31** Oak Ridge Boys Tape NBC Pilot Air date - Nov. 24	**Another Busy Month For** **DON LIGHT TALENT** DON LIGHT TALENT INC. *816 Nineteenth Avenue, South* *Nashville, Tennessee 37203 / 615 327-4785*		

Star Gazing

With Suzie

By SUE BREWER

Merle Haggard's daughter **Kelly**, 11, and **Fuzzy Owens** son, Robin, 12, made thier singing debut on stage at Harrah's Lake Tahoe.Fuzzy is Merle's personal manager.

Jerry Reed was selected by Chevrolet's advertising agency to cut the radio commercials about the 1974 Chevrolets."**Lord, Mr. Ford," What has he done!**

One of the most exciting things happening recently was the taping of the Burt Reynolds 90 minute special for NBC-TV. It was filmed at the Tennessee Governors Mansion with background scenes filmed in and around Nashville. Guests on the show were Gov. and Mrs. Winfield Dunn, Minnie Pearl, Jim Nabors, Charlie Rich, Porter Wagoner, Dolly Parton, Bobby Goldsboro, Roger Miller, Glen Campbell and Mel Tillis. Burt also recorded an album for Mercury Records while in Nashville.

Ray Price performed solo with the Nashville Symphony Orchestra recently in Nasville and received two standing ovations. He is negotiating a new recording contract with Columbia Records.

Darrell McCall has a new release, "Goodbye of the Year," written by Dallas Frazier. It's on Wayside Records, reports Little Richie Johnson.

Jack D. Johnson, personal manager of **Charley Pride** recently checked into a local hospital for a much needed rest and received nine fruit baskets from well wishing friends. Charley's comment was, "If an apple a day keeps the doctor away, I wonder what this will do to Jack!"

Bobby Barnett, former Columbia Recording artist of "Drink Canada Dry" fame, has a new release titled, "Book in the Basement" on Bannister Records, his own label. The song has a very strong message concerning family Bibles. Even though it isn't a religious song.

The Four Guys have taken a leave of absence from "Opryland" and the Grand Ole Opry for a lengthy tour with **Charley Pride.**

Sammy Vaughn, front man for the **Ernest Tubb Show** has signed a recording contract with Atlantic Records.

Kris Kristofferson and wife Rita Coolidge are expecting a baby in the spring.

Bobby Bare has just completed his album of songs, written by **Shel Silverstein**, It will be out soon.

Bob Luman's bus driver **Kenneth Wade Richardson** was shot twice during an argument with two men the latter part of September. His condition is listed as fair.

Faron Young has just signed a three year contract for TV commercials for The Commercial Securities, one of the larges savings and loan companies in Louisiana and Mississippi.

Sherwin Linton sang the National Anthem at the Nebraska-Wisconsin Football game in Lincoln, Neb.

Laura Lee has a new release on Footprint label titled "Till I Can Make It On My Own." The song is predicted to be a chart buster by Wade Ray, (Fender Guitars); Bill Collie (A&R atfcapitol Records), and Charlie Walker (RCA recording artist). Seems they heard the recording session.

L.E. Thacker of The Fair Talent Agency, Dallas, Tex., flew to Nashville to sign **Ronnie Prophet** to a two week engagement at the Fair Club in Dallas owned by Bill Fair of Owens-Fair and Associates in Nashville.

Mel Tillis had a status change in his Statesider Band recently when **Charlie Justice** (Fiddle) married **Janet Smith** of Fredericksburg, Va.

James Brolin, the handsome Dr. Steven Kiley on ABC's popular Dr. Marcus Welby Show, will play in the Music City USA Pro-Celebrity Golf Tournament Oct. 12-14 at Harpeth Hills Golf Course in Nashville, Tn.

About 23-year-ago in a small night club on the outskirts of Bakersfield, Calif, I would go to hear Buck Owens and his band each week-end. At that time Buck (married) would come over to my table and teasingly say, "Suzie if only I wasn't married..." Wonder if good ole wealthy, handsome, bachelor Buck will remember it now. . . .!

Mercury recording artist **Faron Young** made a rare appearance in the Nashville area recently. He and his show played the Murfreesboro, Tenn. State Fair. Thousands of his hometown fans turned out as well as his personal manager, **Billy Deaton, and wife, Barbara**; secretary, **Jean Mitchell** and the staff of MCN.

One of the highlights of the evening was a surprise visit from MCA recording artist **Webb Pierce**, who as he put it, "just drove over to visit with his buddy, Faron." Webb was immediately put to work, singing great hit songs, to the pleasure of everyone there, including Faron.

MGM Records has a new black country music girl singer **Jo Ann Sweeney** and her first release, "Til Sunrise", is doing great.

Wynn Stewart's new RCA single "It's raining in Seattle" is receiving heavy AM and FM airplay in Nashville. Wynn, the originator of the West Coast sound, is bringing it back again according to local DJs. This may be the smash he so rightly deserves.

Bobby Hardin's new release on Metromedia Country, "Hello Mrs. Willingham" will tippie toe right to the top of the charts as indicated by programmers as well as fans. It couldn't happen to a nicer guy!

The House of Cash Recording Studio's took on a new concept, as it was used to showcase songwriter **Vince Matthews** and the **Kingston Springs Suite".**

Johnny and June Carter Cash hosted the affair which brought some of the top executives in the music industry to review the show. The 10 piece group, headed by Matthews, did an outstanding job with the music and vocal. They were paid the greatest compliment, by a standing ovation by their fellow members in the industry.

The Wilburn Brothers, Teddy and Doyle have purchased a 500 acre tract at Farmington, Mo. with which includes a 55 acre lake. The tract also has lots divided into homesites. They will most likely be developing it for a resort.

Hank Snow celebrates 38 years with RCA, October 11. A MCN tip of the hat to you, Hank.

"The Hall of Fame Motel on Music Row" seems like a good idea for a song, so if any of you songwriters think so, get to writing it and I'll give you half, fair enough? With the help of all these wonderful DJ's that are in town this month for the 48th Annual Grand Ole Opry Birthday Celebration its sure to be a hit!...

Seriously though, construction was started August 13 on the modern 103 room motel, with Spanish decor throughout and it is located behind the Country Music Hall of Fame on Division Street at 15th Avenue South. The motel is owned by Music Row executives and will serve the music industry as well as the public. Expected to open in the late spring of 1974, the motel

Continued from Page 14-A

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Gusto Records Formed

A new concept of marketing and new flavors in music styling are two things that distinguish Gusto Records said Tommy Hill, who has been actively involved in the country music scene for many years and who is currently president of Stop Records, in announcing the formation of Gusto Records which will be a major line record label.

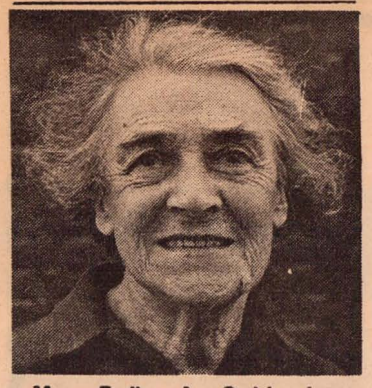
Assisting Hill as president of Gusto, is Lee Trimble, sales manager, Don Howser, national promotion director; and Scotty Moore acting A & R Director.

Country music product that is released on the Gusto label in the United States will be distributed by Country Records in the British Commonwealth. Des Dolan and Mike Clerkin are two of the executives that are involved with the Country Records organization.

Gusto artists roster includes Jimmy Griggs, Billy Stack, Curtis McPeake, and Barbara Trucks. The newest group that has been signed to the label is The Nashville Bridge whose current release "Love Don't Last Long" is ranking high in many charts.

The international flavor to Gusto records was added with the signing of Ray Laynam and Larry Cunningham who are both Irish, but brag that they are full fledged Country music artists. Laynam and Cunningham will arrive in the states in October and both will record albums at Monument Studios under the direction of Tommy Hill. The two Irish artists will be accompanied on their trip to America by their own bands, but they will not use them on their recording sessions. Nashville musicians will be used on the recordings.

Hill expressed his gratitutde to Pat Campbell formerly of the BBC for his part is bringing the Gusto and Country labels into a working agreement. Campbell will also be representing Tommy Hill Music & MI and Johntom Music-ASCAP in all the overseas markets.



Mrs. Emily A. Smith, better known as "Mom," a country music fan who lives alone in Northants, England, has been raising her own vegetables and saving every shilling in order to make a trip this year to the DJ convention in Nashville. The 82-year-old English lady who has always been a fan of the late Jim Reeves and has admired other country artists will be making her first trip to Nashville with her daughter in October. Mom Smith will be shown around the convention festivities personally by Patsy Montana, the Cowgirl Queen of Country Music.

Star

Continued on Page 15-A

operational management is under the direction of David N. Bartlett.

MCN received a letter recently from subscriber, Ralph M. Lepiscopo, stating that he has made a proposal to the Postmaster General for a Hank Williams commemorative stamp. The proposal is on the agenda of the Citizen's Stamp Advisory Committee and will be considered at a forthcoming meeting.

Injured In Accident

Larry Baunach, vice president of sales and promotion for Dot Records, has undergone emergency surgery at Nashville's Vanderbilt hospital, as the result of a freak accident that occurred outside his home in Music City.

Attempting to pick up the family's newspaper from their driveway while remaining inside his automobile, Baunach's foot slipped from the brake pedal as he lost control of the car and was thrown from his seat. The door immediately slammed shut on his right hand and dragged him several feet down a steep hill, causing him to completely lose one finger and severely damage two others.

The car, which continued rolling across two lawns, eventually smashed into a nearby culvert and totally demolished the auto's front end.

Shorty Lavender has been commissioned as an Honorary Navy Recruiter by Commanding Officer M.R. Edwards. Lavender has produced Navy's radio programs for the past seven years.

Pride Shatters Attendance Record

Country music superstar Charley Pride, nearing the conclusion of a super-hot season on the Fair Circuit, broke all 117 years' worth of attendance records for the Mid-South Fair in Memphis Saturday (September 29).

He played two shows at the Mid-South Coliseum, and over 22,000 persons attended.

Elated fair officials announced that the show grossed $134,120.25. Fair Manager T. Wilson Sparks went on to say, "It was one of the greatest Coliseum shows ever held during the Mid-South Fair. Audience response was tremendous. There were two sell-out performances and we broke all record for the fair. We have never considered having entertainers appear at the fair in consecutive seasons, but the audience response was such this year that we might very well consider negotiating for his return next year."

Pride previewed "Amazing Love," his new RCA single, during both performances and received thundering ovations each time. This fan response -- coupled with this week's initial reaction from reviewers and broadcasters -- are indications that Pride might be on his way to another all-time classic single. . .and to even higher career levels.

(Pride's percentage of the Memphis gross, incidentally, was over $85,000. Says manager Jack D. Johnson, "I believe this is the highest sum ever paid to a country music performer for a single day's personal appearance work.")

WHEN YOU'VE BEEN LUCKY enough to record Three Number One records;[1] write and publish Four Number One songs;[2] perform in person and on television to the largest audiences of your career; introduce one of the year's most exciting new female singers;[3] maintain one of the best country bands on the circuit;[4] and have one heckuva softball team;[5] you need to thank an awful lot of people for a wonderful year.

I'd like to take this opportunity to do just that.

Sincerely,

Bill Anderson

1. *"Don't She Look Good"*
   "If You Can Live With It (I Can Live Without It)"
   "The Corner of My Life"
2. *"The Lord Knows I'm Drinking"*
   "Slippin' Away"
   "If You Can Live With It"
   "The Corner Of My Life"
3. *Mary Lou Turner*
   MCA Records
4. *The Po' Boys*
5. *Well, we did lose a few!*

Melba 'Wraps' Herself In Song

By LA WAYNE SATTERFIELD
MCN Managing Editor

"I like to sing songs that I can put myself into...songs that I really feel," Melba Montgomery said during a recent interview in the Music City News offices, as she reflected on her career.

"Actually," she said, pausing before placing the emphasis on the next line, "I prefer to record at night because I can concentrate better. At night there is not so much activity going on, and other things to take your attention like there is during a morning or afternoon recording session."

Apparently, it was night, and Melba put herslf into her new Elektra recording of "Wrap Your Love Around Me" because it is dancing across the country charts and just may break in the pop field.

Melba puts her heart into recording.

Scores of country music's top radio stations have jumped on the Elektra recording, produced by noted music man Pete Drake. Dave Mack, national country promotion director for Elektra, was estatic with the response to the recording.

"We knew that it was good," Dave said, "but the response of the country jocks has just been overwhelming. We have even had a large order of albums placed in Dallas, before the LP was released."

In Atlanta, Ga., alone more than 6,000 singles of Melba's hit was moved in just one day. Unbelievable? Not really. Not when you consider the magnificient talent of this veteran country artist and the solid, wall of sound that envelopes you as you listen.

For the past year-and-a-half, Melba's recording career has been idled, while she waited for the right combination of song, producer, and record company. The wait was not in vain. She and her husband, musician Jack Solomon, took care of the song portion when they wrote "Wrap Your Arms Around Me."

"I have been offered recording contracts from other labels, but the offers were not what I was looking for. I was interested in signing with a great label. I couldn't be happier about my affiliation with Elektra. Do you know they had me to fly up to New York to meet all the people in their office. They want me to come to California a little later to meet the Elektra folks there. I have never been affiliated with a recording company that was this considerate," Melba said.

Melba said the fact her single is garnering so much airplay is "thrilling".

"The competition for airplay on records is so strong now, that I can hardly believe it. There is so much good country product out, the disc jocies really have a hard time deciding what to play," she remarked.

Melba feels a great deal of thanks goes to Drake for his production of her recording. "The sound is great and all the thanks goes to Pete. I think the record has the best sound of any that I have ever cut. He has got to be the tops."

Melba Montgomery is no stranger to country hits. She scored hits several years ago with the singles, "Where Do We Go From Here?" and "Eloy Crossing."

She and George Jones racked up the hits when they were recording as duet. One top song was "Don't Keep Me Lonely Too Long," which she also wrote, and now has about 15 cuts on it. Another top Melba-George recording was "We Musta Been Out Of Our Minds."

Melba is congratulated on a good job by Pete Drake, producer, Russ Miller, vice president, and Dave Mack, National Country promotion director for Elektra Records.

Melba, Jack, and their children, have recently relocated in Nashville, after living in her hometown of Florence, Ala.

"We decided to move back here because this is where all the activity is," she said.

Light Showcases Talent

Don Light Talent Agency presented their annual talent showcase for college university and club buyers recently at Nashville's celebrated "Exit-In".

Featured in the showcase were songwriters Billy Jo Shaver and Dick Feller who performed before a group of 65 talent buyers.

Groups performing at the showcase were The Tennessee Pulleybone, The Country Gentlemen, The Breakfast Special, The II Generation and single performer Gove Scrivner.

A special attraction of the event was John Toomey, the world's greatest manualist. Toomey, who is a Grand Rapids, Mich., attorney uses only his hands, wits and imagination to create a one-man orchestra--without instruments. He has appeared on the Johhny Carson, Mike Douglas and Jerry Reed Shows.

What is it?

What is it?

What is it?

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Thanks again,
Mel Tillis

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Linda Signs With Delta

Delta Record songstress Linda Martell has every reason in the world to be proud. She not only scored a hit on her first release, but claims prestige status as the first female black country singer to either have a major label release or perform on the internationally aired Grand Ole Opry.

The spontaneous response the pert and pretty Linda the night of her Opry, and on all subsequent appearances anywhere, proved why her first disking of "Color Him Father" was an instant chart item.

Linda was also the "Cinderella" talent of 1969 since she was heard, rushed to Nashville, signed to a recording contract, cut a session and saw her initial record released--all within 72 hours! Two weeks later she was riding the national charts.

The 5' 4", brown-eyed lass is one of five children born to a Leesville, S.C., minister, grew up in Columbia, S.C. and started singing in a church choir at five. In her later teens she began working with a small group in local clubs, including numerous stints at Charleston Air Force Base, Charleston, S.C.

Always a country fan, Linda knew most of the C&W songs but followed the majority of her race into the R & B bag. During her appearances, she was harassed by audience of servicemen into singing a country sing. She finally gave in, sang one and knocked them dead!

Bill Haney, who is with Delta Records has known Linda for several years and was the first to discover that she had potential in the country music field, talked her into coming to Nashville. This was definately a good decision because her success to country music speaks for itself.

Immediate local TV appearances, guestings on widely aired syndicates like "Country Carnival" and the Bill Anderson Show followed along with several major network spots.

Now a Nashvillian, Linda terms blue her favorite color; casual styles her clothes preference; fishing, camping, reading, sewing and listening to music her hobbies; be on the look out for further releases on Delta Records.

Linda Martell's main ambition? To be asset to country music!

Arlene Harden joins the ranks of expectant mamas. Proud parents waiting for springtime arrival.

LINDA MARTELL

New Release:

"LOVE HAS A WAY"

b/w

"MAMA STAY HOME"

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Outlaws Love Lee Clayton

Everybody knows ladies love outlaws--and that's exactly what Lee Clayton is.

Clayton has emerged from the often anonymous tapestry of Nashville writers, singers, and players whose consistent quality has made Nashville one of the music centers of today's country and pop music.

Before writing Waylon Jennings' hit single, "Ladies Love Outlaws," Clayton was in Nashville weaving and telling stories of his travels on the road. He then decided Nashville was the city where he would record his debut LP for MCA.

Lee's traveling created the opportunities for meeting other storytellers like Kris Kristofferson and John Prine--both of whom readily refer to Lee as "a great songwriter." Interest in Clayton's lyrics has been noted by the Everly Brothers, who also recorded "Ladies Love Outlaws," Bette Midler has asked Lee for one of his songs, and Carly Simon--whose unmistakeable voice can be heard backing Lee on "New York City Suite 409"--a two part song that could easily become another classic like "MacArthur Park."

Chip Young, who has played guitar for such artists as Elvis Presley, Gordon Lightfoot, Merle Haggard, and Johnny Cash, produced Lee's debut LP.

Vassar Clements, Josh Graves, Reggie Young, Waylon Jennings, Carly Simon, Bonnie Bramlett and a well known blue-grass review contributed their talents and confidences to Lee Clayton's fine LP, "Lee Clayton."

TNS Recording artist Gary Taylor has just formed his new band: the Bitter Creek Canyon Band.

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For the best year ever!

'Can I Sleep In Your Arms, Tonight, Mister'

By Geoff Lane

Good things happen to you when you find yourself in the right place at the right time. As the years pass, there should come a time when you have everything in one place. That's when you really begin to achieve something.

Jeannie Seely's singing career began like that. "It happened right after I moved here," she recalled as she sat lightly on the sofa facing the main fireplace of her converted farmhouse. "Norma Jean wanted to spend more time with her daughter - the child was going to school and Norma was missing so much of her childhood years. I was rooming with Porter's secretary and it just happened to all fall into place. Porter hired me to take Norma's place on the road. I did some touring when I lived in California but not really on a professional basis. On the Ernest Tubb TV Show I worked as a single, but a lot of times when they booked Ernest, they wanted a girl on the show, so I traveled with Ernest quite a bit, but not fulltime."

Currently, Jeannie is enjoying the most enduring of her three duet partnerships, with Jack Greene. Working hard at their act, they have begun to achieve the slickness that brings Vegas bookings without losing feeling from their songs.

"We travel about as much as any troupe out of Nashville. In fact last year we traveled 175,000 miles, and that was by bus, not flying miles. It was my idea for Jack and I to form the show, "remembered Jeannie, "I've had people ask why I didn't want a group of my own. I don't like to be alone and traveling alone was really getting to me. It was like one airport, one cab, one motel, one backstage dressing room after another always by myself. I got to where I'd get so depressed I was not enjoying what I was doing. Forming a band of your own is a great responsibility and mostly, when the girl's do it, they've got a husband who can travel with them and kind of share that responsibility. I wouldn't have this because Hank cannot travel with me and take care of his career."

Seannie Seely - Soulful country singer in her home.

Jeannie's husband is Hank Cochran, the writer, and he needs to be in Nashville handling the business that results from steadily writing hit songs since "I Fall to Pieces" broke for Patsy Cline.

"With the show the way Jack and I have it", Jeannie continued, "We split responsibilities among the whole group. Two of the boys drive, the drummer takes care of ordering the albums, pictures and keeps a record of everything we sell. Jack takes care of all the going through the contracts deciding which dates to take, which to turn down. We split the bookkeepping and I handle most of the publicity and correspondence."

Jeannie believes strongly that theirs is a team effort - she's not just the girl singer: "Our show has been hired to entertain", she explained. "We feel it takes all seven of us to entertain them. If we work a one hour show, all seven of us are onstage for the hour. We don't open with the band then I work, then Jack and then some duets. We hit them with all seven of us. We look at the show this way, we look at each song this way. If it's a featured song for me, then naturally I'm trying to tell the story. If it's someone elses and my part is to sing the third part harmony, then I take that as seriously as what I'm doing on my own - though instead of my own phrasing I'll phrase to help add any emotion. This is one of my favorite things - I love to sing harmony. I'd almost rather sing high third than lead.

"May I Sleep In Your Arms Tonight Mister," pleads Jeannie.

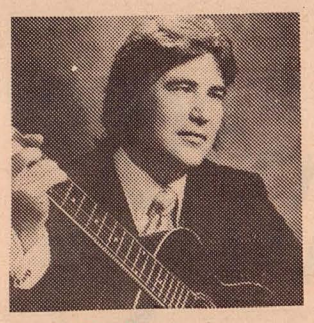
"Our show is polished, and we do work for perfection", continued Jeannie enthusiastically, "but we never lose sight of the song. I do 'Catfish John', for instance, there's four of us singing four part harmony. On that part of the song there's nothing but a touch of bass and drums. Yet in 'Don't Touch Me' we build strongly on the bridge, but when we come out of it, and it's important for my lines to come across, everything quiets down and I can practically whisper into the mike and be heard. This way the strength of the band really helps.

"When Jack sings the line, "I hear footsteps slowly walking" it's so quiet you can almost hear the footsteps. We don't do the same show everywhere, your audience changes. Some places you get the feeling that more than impressing them with your polish

Continued on Page 38-A

Ace of Hearts Records

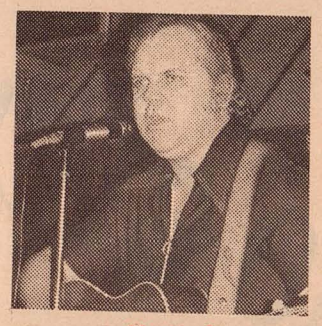
Ace of Hearts Records



Wild Bill Emerson
"Texas Bull"
AOH-0468

Beverly Faye
"Let's Sing A Love Song Together"
AOH-0474

Bobby Lewis
"Too Many Memories"
AOH-0472



Bobby Mack
"Lovin' Feeling"
AOH-0475

Linda Nash
"Country Boogie Woogie"
AOH 0473

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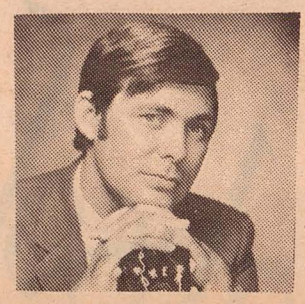

Jim Owens
Roberto's Gone"
AOH-0476

EARL RICHARD'S
"Can't Find A Happy Way"
AOH-0477

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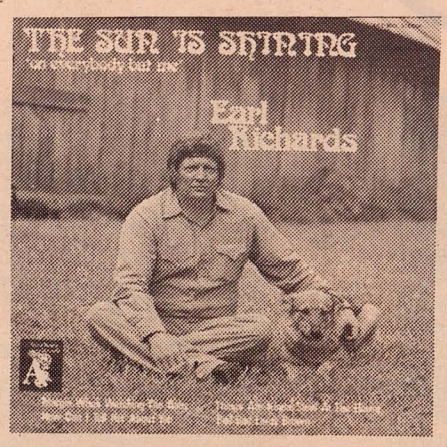
"THE SUN IS SHINING" AH3-1001



Gerri Turner
"Look What Johnny's Done To Me"
AOH-0471

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SAWMILL Mel Tillis
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PAPER ROSES Marie Osmond
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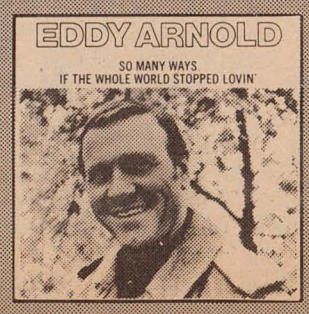
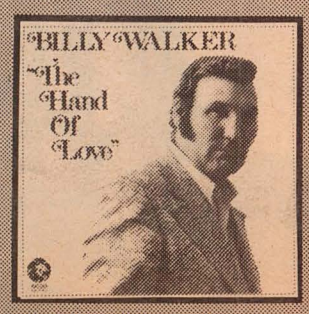
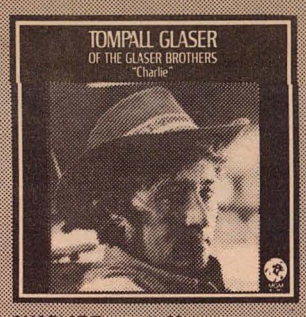
JUST PICKIN' NO SINGIN'
Hank Williams, Jr. MGM SE-4906



SO MANY WAYS/IF THE WHOLE WORLD STOPPED LOVIN'
Eddy Arnold MGM SE-4878



HAND OF LOVE Billy Walker
MGM SE-4908

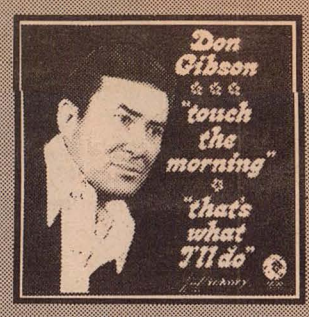


CHARLIE Tompall Glaser
MGM SE-4918

WHEN LOVE HAS GONE AWAY
Jeannie C. Riley MGM SE-4891

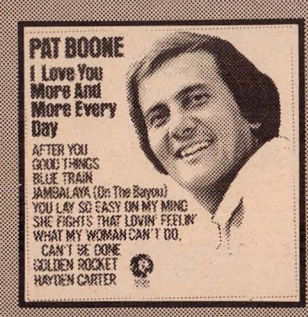
LOVE AND HONOR Kenny Serratt
MGM SE-4941

NASHVILLE Ray Stevens
Barnaby BR 15007 (MGM)

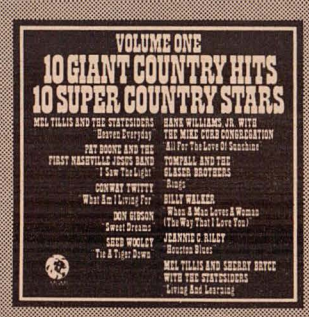


TOUCH THE MORNING Don Gibson
Hickory HR 4501 (MGM)

DOYLE HOLLY
Barnaby BR 15010 (MGM)



I LOVE YOU MORE AND MORE EVERY DAY Pat Boone
MGM SE-4899



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10 GIANT COUNTRY HITS BY
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10 SUPER COUNTRY STARS
Vol. III MGM SE-4922

10 GIANT COUNTRY HITS BY
10 SUPER COUNTRY STARS
Vol. IV MGM SE-4923

AND COMING

"The Last Love Song" **Hank Williams Jr.** MGM SE-4936
"Warm Love" **Don Gibson/Sue Thompson** Hickory HR 4503 (MGM)
"Oh, Oh I'm Falling In Love Again" **Eddy Arnold** MGM SE-4912
"Hush" **Jeannie C. Riley** MGM SE-4909

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MGM RECORDS

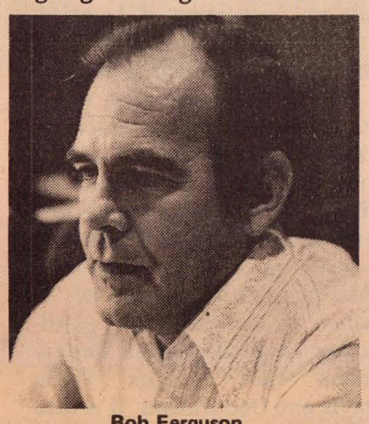
Competition In Nashville Growing?

By JOHN PUGH

"The hardest part about climbing the ladder of success is getting past the crowd at the bottom." Modern proverb.

Today the crowd on the bottom rungs of the country music ladder has swollen to a veritable multitude. There is no other way to describe the influx of new names and faces that have inundated Nashville and country music the last few years. This new talent and the resulting competition it has engendered have presented Music Row with one of its most perplexing dilemmas, and put all levels of talent face-to-face with the stark reality of a harshly-demanding business. As one veteran artist put it, "It's really getting rough in this town."

But is it as rough as some say it is? Or, on the other hand, is it even rougher? Who is having it roughest? What does all this increased competition mean to country music in the long run? Is it going to be good or bad for



Bob Ferguson

country music? Is there a limit as to how many names and faces the business can accommodate and the public can absorb? If so, is country music reaching, or already reached that limit?

In sounding out various people in Nashville's music industry on this topic, one finds both a surprising amount of agreement and yet a great deal of contradiction--even self-contradiction. Since there are no hard and fast rules in the music business, there are very few hard and fast answers. The matter of competition seems not only a very nebulous one, but one that many music industry

Tandy Rice

people either have given little thought to or, if having given thought to it, seem bereft of conclusions.

Bob Ferguson, senior producer at RCA Records, speaking from a record company's point of view, said, "we have to base our releases on what can realistically be handled by our promotion staff, our field men, the radio stations, the retailers and the jukebox operators. We try to release two or three country records a week. We are dealing in a saturated market, and I don't see any solutions, but somewhere along the line we're going to reach a capacity."

All people interviewed said that things are going to get roughtest for the old-timers ("Old-timers," "old artists," "old veterans" are the euphemistic terms invariably used to describe those artists whose day has come and gone. The phrase "has-been" is never employed by Music Row.)

The days when anyone could coast on his laurels, live off one or two golden oldies, or stand up there and sing "my latest record" are fast disappearing. And most old artists have tried to do all three.

Probably no other business is more hit-and-miss than the music industry. It still operates largely on the old country maxim, "Throw everything up against the wall and hope something sticks." Consequently, it deluges it consumers with sheer quantity, in hopes that somewhere among all this product, the public will find something it likes.

(Songwriter Harlon Howard: "It's amazing how many people get their shot at the business, cut one or two sessions, and than are gone.") In its constant taking a shot at this and a stab at that, the music business--particularly the country end of it--all too often ends up with too much of this "disappointingly low" material Ferguson speaks of.

And for a town that prides itself on its creativity, Nashville often shows a distressing lockstep emulation. Let someone hit with a new song, a new sound, a new style, and suddenly everyone in town is trying to duplicate it.

"The record business is strapped to marketing practices that were never developed for it specifically," said one Music Row observer. "Distribution is not good, attention at the retail level is not good, and there's a tremendous problem just getting stores **to stock country merchandise.** There are vast areas out there craving service. So I look for a big upsurge in specialty marketing: TV, radio, mail order, catalogs--possibly even some stars starting their own labels and selling their records at their personal appearances. That way they would have practically no overhead, get to keep all the profits, and not have to wonder why their record company is not giving them enough promotion."

Elroy Kahanek is RCA's National Country Promorion Manager. After Ferguson produces the records, it is his job to get them exposed the the public. His is quite possibly the toughest job in the record business, because not only does he have some 35-40 artists constantly breathing down his neck to get with their record, he also gets scant appreciation for his efforts.

"If it's not a hit, it's your fault' if it is a hit, it would have been one anyway," Kahanek said.

Elroy Kahanek

The disc jockey also finds himself in much the same predictament. Tony George is music director for WKDA, Nashville's largest country music station. He estimates that in any given week approximately 200 records come across his desk. He listens to all of them. He is able to pick--brace yourself--five out of those 200. "There's so much competition that I had to wait a week to put Conway on," he said.

To try to get every possible record played, George, and thousands of deejays all over the country, cannot hang onto a record as they once did. The average life expectancy of a country record has always been short and is getting shorter. Consequently, that good record that may need a little time to capture the public is going to get

Tony George

pushed off the charts before it has a full hearing. Tom T. Hall's "The Year Clayton Delaney Died" and "Homecoming" are good examples of this. Great country songs, crowded out before their time by that relentless flood of "just another good record(s)." In today's competitive market the bad is not going to drive out the good, but it is certainly going to obscure it to a large degree.

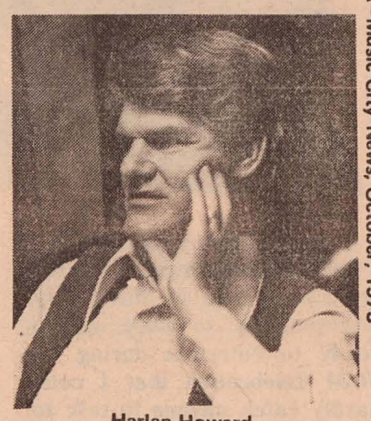
One who disagrees is Harlan Howard. "You can't stop a great writer or a great song," he said. "Somebody with the necessary talent that puts forth any effort at all and keeps himself reasonably straight can't help but not do great in Nashville. Music Row is fighting to get new talent. Country jocks also love to discover someone. Nobody can help a new artist more than the deejay who 'finds' him. **So. there's no way to hide these people."**

If that's true, why are there so many deserving talents that can't seem to get started?

"Any company hates to drop an artist, which it usually has to do if it signs a new one. A new artist has to be so much better than the one he's replacing. And there's only so much air-play and so much product a company can put out on the market. Every record played for someone is a record taken away from someone else."

Isn't this somewhat of a contradiction, first saying that everything is wide open and then saying there's only so much room?

"A few publishing companies have a closed-door policy. And there are so many writers who are writers only because they call themselves such. But cream will always rise to the top. Anyone with a gift for the people (my emphasis) can make it in Nashville."



Harlan Howard

"There is a limit to what the market can absorb," said Tandy Rice, president of Top Billing Booking Agency. "But who sets the limit? There's no rational formula to decide what it is."

Where, then, does all this leave Music Row? Does it keep signing artists and writers right and left and keep on spewing out product, hoping that something or someone will hit sooner or later, maybe, if we're lucky? Or does it hang out a "No Vacancy sign?"

It should do neither. What it should do is go with quality, authenticity, originality: attributes that, strange as it seems, are still largely foreign concepts on Music Row. What is needed then is quality competition, not just on the streets, but in the suites. People who will take the time to look for that one diamond in the rough, people who **think** a little about where they're going and what they're doing, people that aren't so afflicted with such a mass production, get something out there, "Have-we-got-anything-we-can-release-on-Joe?" attitude.

The place Music Row needs its most competition is the place it is getting it less. If this situation is ever changed, Nashville can become the mecca it deserves to be, and maybe then, yes, maybe it can really do something about that crowd at the bottom.

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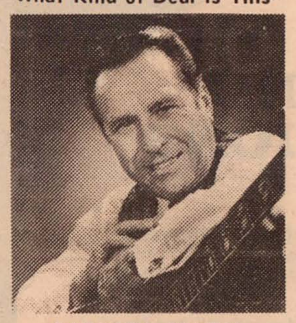
BILL CARLISLE
"What Kind of Deal is This"



BARBARA ALLEN
"Rocky Top"

TENNESSEE HOT PANTS
"I Believe in Music"

NASHVILLE KITTY KATS
"She's a Star"

BETTY AMOS
"Bridge over Troubled Water"

THELMA ATKINS
"I'm Such a Fool"

By GEORGIA TWITTY

Country Music month is off to a great start here in Music City. Everyone is so busy getting ready to entertain during the WSM Celebration that I could hardly catch anyone to talk to.

Dot Records has been on the move. **Jim Foglesong** and the entire staff have re-located at 1225 16th Ave. S. Mega Records has taken over their old offices on Hawkins St.

MCA Recording artist **Wayne Kemp**, is scheduled for a tour of the West Coast to plug his new record "Kentucky Sunshine".

Jackie Burns, has been recuperating from recent surgery and has added songwriting to her list of many talents.

George Jones' mother has suffered a severe heart attack and is hospitalized in Beaumont, Tx. Our prayers go out to George and his family.

Jeris Ross has just returned from a 10 day tour of Hawaii. We understand it took her about three hours to tell the folks at Shorty Lavenders' office all of her experiences. While she was in the islands, she attended her first luau and ate raw octopus.

If anyone looked out their backdoor recently, and saw **Ann Stuckey** down on her hands and knees, crawling around on the grass at 2 a.m., well, she was not walking in her sleep. It seems that Nat left home and boarded his bus as usual for a trip. When the group stopped for their first meal, Nat discovered that his money clip with $125 was missing. Nat was sure that he put it into his pocket at home and yet, it was no where on the bus. Figuring it must have been lost between the house and the bus, Ann says she has combed the yard but still no money clip.

Last month was the announcement of **Kris Kristofferson's** marriage to **Rita Coolidge** and this month there is the news of his forthcoming fatherhood. Congratulations to a handsome couple.

Del Woods is back on the good health track after a few days in the hospital where she had some general checkups. At the moment she is excited about her new album entitled "Ragtime Glory Special" which she recorded in Nashville. The record is a collection of gospel flavored music played in the one and only Del Woods style.

The album was finished in Hollywood wherb the horn sections of **Ray Anthony** and **Les Brown** were added to the track. We will be looking forward to seeing Del at our golf tournament.

Received word form **Jeanne Seely** that her latest record "Can I Sleep In Your Arms Tonight" was the theme song for a group of working girls in Chicago. The story comes from the program director of the largest country music station in that area who said there is one particular street in the city called Rush Street where "the ladies of the evening" solicit.

Instead of using their usual approaches to their customers, they simply sing a few lines of Jeanne's hit record. It would be very difficult for a vice squad officer to arrest the girls because they can always say they were just singing a few lines of a popular country song. This may well be true, but we are just curious about how **Craig Scott** came across this information?

Rumor has it that **Mel Street** and his wife, **Betty**, and family, have purchased a lovely $100,000 home in the Hendersonville area. Nashville residents should be very proud to welcome this lovely young family to its fold.

Loretta Lynn left Nashville on a Thursday and returned on the followng Monday from a trip to the west coast. During the brief visit, she made the most of her time. Loretta taped an appearance on the Merv Griffin show, the Dean Martin show and on Dinah's Place.

Now Mooney Lynn, Loretta's husband has been doing his share of work, or at least that is what he calls it. The Lynn's are in the process of building a hunting lodge in British Columbia and Mooney has been overseeing the construction. Of course there have been several days of hunting and good fishing mixed in with the work but then he is still recuperating from a spill off a horse.

One of the highlights every year during Country Music Month in Music City is the ABWA Fashion show, held October 2nd, at the Grand Ole Opry House.

Carolyn Tubb, wife of **Justin Tubb** was honorary chairman of the event which featured **Jeanne Bare, Bobby Bare's** wife singing and modeling; **Becky Brown**, wife of **Jim Ed Brown**, dancing and modeling and **Ann Stuckey**, **Nat Stuckey's** first lady, taking the role of **Minnie Pearl.**

The rather controversial Nashville politician Casey Jenkins appeared as **Johnny Cash and Bernice Putman**, wife of noted songwriter **Curley Putman was June Cash.**

Local television personality **Hope Hines** modeled along with WKDA Music Director **Tony George.** The whole affair was a lot of fun but also a great deal of work and **Jan Garrett**, wife of singer **Richard Garrett** of the **Four Guys**, should take her share of the bows.

Regina Lawrence, long time Girl Friday to the local Dot office, has been recognized and received the official title of Administrative Assistant and Product Co-ordinator and **Jean Wallace** is now Promotion Assistant.

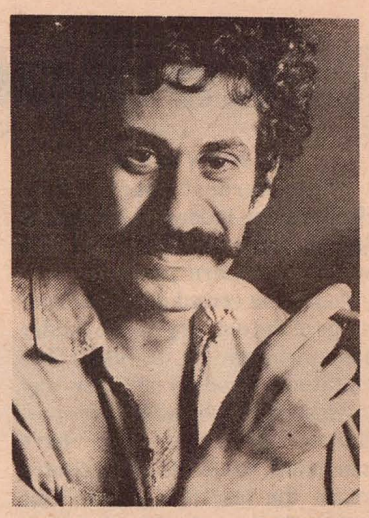
The Oak Ridge Boys are scheduled to appear on three nationally televised shows within a matter of four weeks. September 27, the group taped their first performance on country music's "Hee Haw". A second shot on national TV will feature them on the Mike Douglas show October 22, with **Charley Pride** as co-host. Also, the Oaks are set as the only gospel group slated to perform on a forthcoming NBC special to be videotaped October 30-31 in Nashville.

Is it true that **Guy Shannon** was caught sneaking off to the woods in Pine Bluff, Ark., and stripping down to the waist? It seems he was having pictures made for his new Cinnamon LP and the photographer asked him if the hair on his chest was real. After Guy admitted it was the real thing, he was asked to bare it....(Sorry, continued next month)

Jeanne Pruett was working a recent engagement and due to a very close time schedule, she checked into her motel but did not have time to go to her room. She went straight to the auditorium for her show. After the show, she had dinner and went back to her motel. She put the key in the lock and tried to open the door but the key would not turn .

Jeanne promply banged on the door and jiggled the key. Suddenly from behind the curtains appeared a man who had also been given the same room. The man was asleep and very angry at being awakened. He loudly called Jeanne a few choice four letter words and all Jeanne could do was laugh. She said she was sure he didn't know who she was but it was the first time since her star rating that she has been called such descriptive names.

Blessed Be,



Performer Jim Croce died Sept. 20, near the Natchitoches, La., airport in the crash of a private aircraft after a performance. His accompanist, Maury Muehleisen, manager, Dennis Rast, George Stevens and Kenneth Domminick Cortese were also claimed by the crash.

Gritty Dirt Pays Gold

"Will The Circle Be Unbroken", a 3LP set on the United Artists label, has been certified gold by the Record Industry Association of America.

"Will The Circle Be Unbroken", produced by William E. McEuen, is a collection which has garnered tremendous critical acclaim throughout the world. The set, which was released almost one year ago, blends The Nitty Gritty Dirt Band with new recordings of traditional American music performed by such living legends as Roy Acuff, Mother Maybelle Carter, Jimmy Martin, Earl Scruggs, Merle Travis and Doc Watson. It is also available in eight track tape.

Chris Price, 13-year-old son of Kenny Price, who was seriously injured when struck by an automobile while riding his bicycle on August 24, is reported to be recovering slowly but steadily at St. Elizabeth Hospital in Covington, Ky.

Chris, who was in a coma approximately five weeks, has optimistic reports from his doctors about his recovery, however it has not yet been determined when he will be released from the hospital.

MCA recording artist Brenda Lee will be doing a four week tour of England and Scotland, beginning September 16 in Sheffield and ending October 13 in Glasgow.

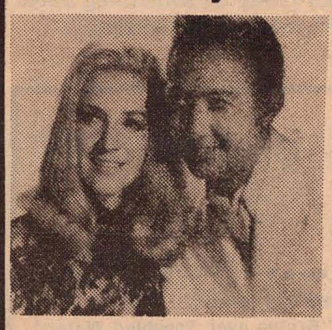
Bean's Learning To Cry

Gary Bean, city manager of Burkburnett, Tex., has a new record out on the Boyd label entitled "Learning To Cry."

Bean, who is a professional in city management, and now with his second single release, is finding that he is more and more in demand for personal appearanced both in and out of Texas.

The record was produced by Bobby Boyd.

The Jack Greene Jeannie Seely Show



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Cavaleers Win Recognition

Two ole boys who are doing a good job in country music are Buddy Good and James Marvell, known professionally as the Country Cavaleers.

Buddy and James joined 10 years ago in Tampa, Fla, playing pop and middle-of-the-road. They became part of a group called Mercy which had "Love Can Make You Happy," a mumber one pop song in 1969.

In 1970 the group dissolved and as Buddy and James had always loved country, they came to Nashville. Because of their appearance "no one would touch them with a 10-foot pole," as John Centinaro, their manager, put it.

"So we hit the road cold," Centinaro said. "We'd audition at clubs and get booked. We also worked many dates just for exposure. But anything a group does out on the road eventually gets back to Nashville and the booking agents. The boys became heard about so much that they couldn't be overlooked any longer, and the Buddy Lee Agency signed them. A couple of months ago we cut a master, took it to several labels, M-G-M bought it, signed us to a contract, and has released the first single, 'Hummingbird.'

"The boys have always had long hair," Centinaro continued, discussing the Cavaleers' controversial appearance. "It's not a gimmick they thought of yesterday. With the hair, the moustaches, the hats and the capes, they looked like the old cavaliers, so they took the name Country Cavaleers, changing the spelling of the last name. When they come out on stage, the boys are usually greeted by pure silence and in many places--especially Texas--you can feel the tension. But after they sing and perform, there's never any problem."

Sun Shines For Tyner

Harrison Tyner, exclusive recording artist for Loyd of Nashville Records, returned recently from an 18-city tour promoting his new release "Once Again the Sun Will Shine". Tyner will leave shortly to visit stations and distributors in Knoxville and Atlanta.

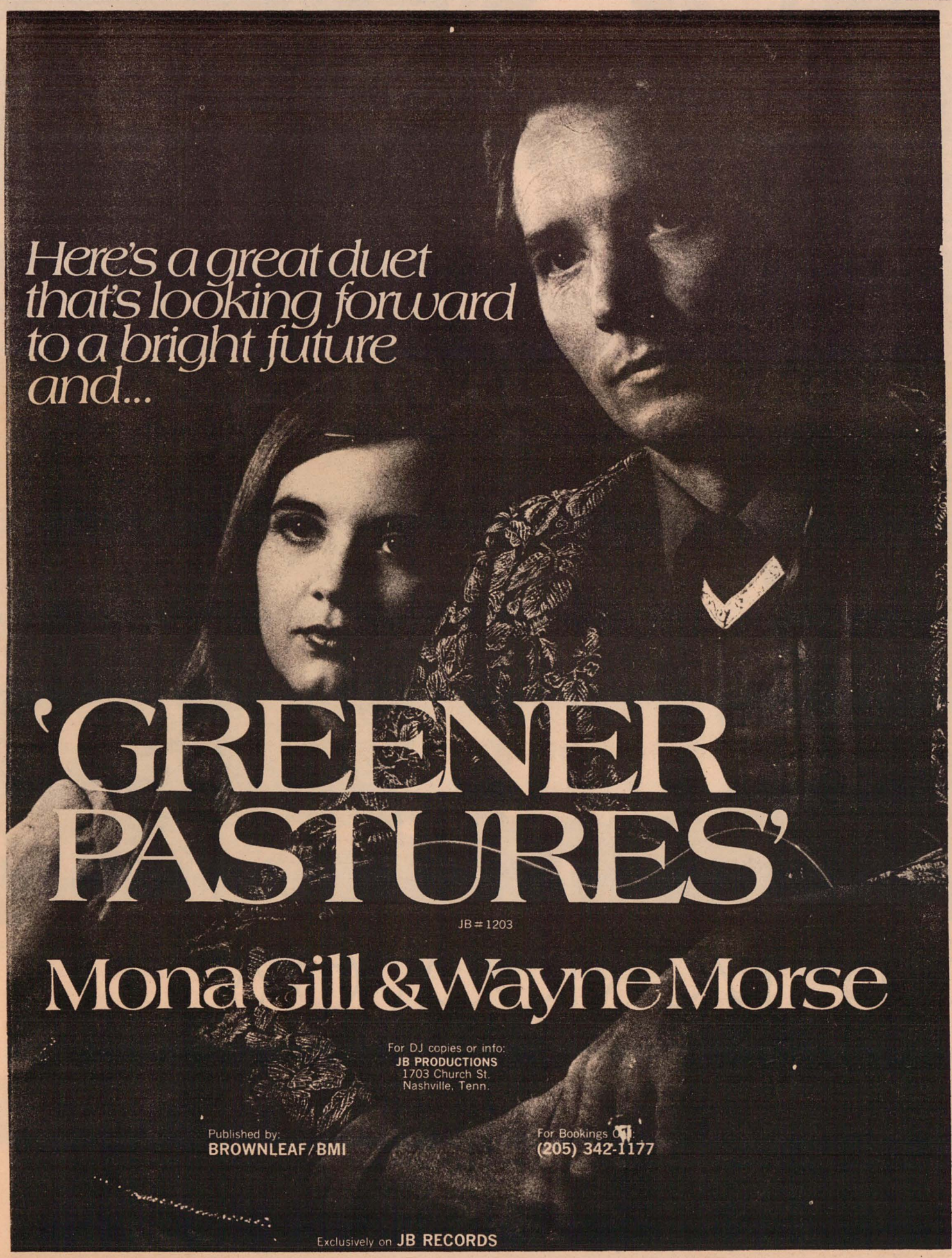
"Once Again the Sun Will Shine" follows Tyner's first release, "Blow A Kill" on the Triune label, which charted nationally.

Tyner's three-week tour included stops in major cities where radio stations are playing the record: Tulsa (KVOO, KTOW), Oklahoma City (KLPR), Dallas (KBOX, KBUY), Houston (KNUZ) and Shreveport (KWKH).

"Response has been expecially strong in Tennessee, Oklahoma, Texas, and Louisiana," said Lola Scobey, executive vice-president of Loyd of Nashville, "but we are receiving good airplay throughout the United States. The record is charting at a good number of stations, and we are starting to sell records in the southwest."

Lloyd of Nashville Records is distributed by Joe Gibson's Nationwide Sound Distributors.

David Houston, who taped his first Hee Haw Show this month, will be making his third appearance at Opryland November 7.



Music For Kathy

Kathy Twitty in stage debut.

Just ask Kathy Twitty which career road she has chosen and she's quick to reply: "A long one...the road to Nashville."

Although young in years, the teenage daughter of superstar Conway Twitty is wise in wisdom when it comes to discussing her future career as a country music entertainer. Things like "being ready" and "projecting the right image" crop up in her conversations.

Singing and performing comes as naturally to the strikingly attractive young lady as talking.

"When I was three-years-old I started by singing 'Gimme A Little Kiss' and when I was eight, I sang 'Winchester Cathedral' in a beauty pageant. I have been performing every since then, but not the professional basis that I will when my Daddy feels I am ready to start my career," said Kathy, who has won more than her share of beauty contest and is the first alternate in the National "Miss Ideal Miss" pageant.

"My Daddy has told me that I can record when I am 16, so I only have a little more than a year to get ready for it. I have already recorded for the first time, but it was on my Daddy's album."

"We recorded the song, 'Don't Cry Daddy'. I thought I would be nervous, but I wasn't until it was over. My goals are to be as successful in my career as my Daddy and project an image like Loretta Lynn, my favorite. Loretta reaches people through her work, and that's what I want to do, too. Another goal is just to live and be happy," explained the young lady who doesn't believe in Women's Lib.

Most of Kathy's spare time is spent preparing for her future career. While the road to Nashville and stardom may be long, the little lass has charted her course and she has already started walking.

AQ Signs Jean

Billy Wilhite, VP of AQ Talent has announced the signing of veteran entertainer, Jean Shepard to their growing list of talent.

Ms. Shepard, recently left Capitol Records to join UA, has enjoyed much success with her latest release "Slippin' Away", produced by Larry Butler.

Wilhite has worked with Ms. Shepard in the past, while affliated as account executive for Buddy Lee Attractions, he also added that it was a pleasure to be reunited with the act.

Happy Homecoming For Monroe

Bill Monroe went back home to Rosine, Ky., September 13-16 for the Monroe Homecoming First Annual Bluegrass Festival which was produced and promoted by Bill and James Monroe.

More than 6,000 spectators from 30 states turned out to help Monroe, father of the highly specialized Bluegrass Music which he named for his home state, celebrate the festive occasion.

The usual campers with banjo's, guitar's, fiddle's, mandolin's, and upright bass fiddle's, all unelectrified played and sang the music that Monroe had created from sundown to sundown.

Monroe was presented a gold plaque on Sunday by the senator from the district for being an outstanding Kentuckian. Also, James Monroe, Bill's son and Birch Monroe, Bill's brother were named Kentucky Colonel's. Neither of the three were previously aware of the presentations.

To round out the weekend, at sundown on Sunday the entourage accompanied Monroe and the Bluegrass Boys to a cemetary nearby for the unveiling of a monument for his Uncle Pendleton Vandiver, an old time fiddler who Bill credits for much of his musical training. The monument, unique in design was engraved with these words from the immortal song "Uncle Pen" in honor of the late Pendleton Vandiver, "Late in the evening about sundown, high on the hill and above the town, Uncle Pen played the fiddle Lord how it would ring, you could hear it talk you could hear it sing." A fiddle was engraved on the monument along with the cabin where Bill and his Uncle Pen lived in his last years in Kentucky, and a scene from the little country town of Rosine.

On September 13, James Monroe surprised his father with a wonderful gift for his birthday, his Uncle Pen's old homeplace that he had purchased which will be renovated for a museum and showplace for spectators to visit during next years festival.

At the gravesite, close to tears Bill Monroe gave a short talk about his uncle. Then with the sun barely peeking over the horizon, he and the Bluegrass Boys sang the classic song, "Uncle Pen."

Members of the entire Monroe family were present for the memorable occasion.

Tailor Buys Grammar Factory

Tennessee Dulcimer Works have purchased the inventory, tools and machinery of the Grammar Guitar Co., according to Tut Tailor, owner.

Tailor, a noted dobro and mandolin player who has recorded four albums, plus played on albums with John Hartford, Leon Russell, Earl Scruggs, David Bromber, Norman Blake and others, stated that his entire operation has been moved to the 500 Arlington Ave.

Tailor, who moved to Nashville three years ago, was instrumental in the foundation of "GTR" Corp. & "The Old Time Picking Parlor", an 'in' place in Nashville to hear old time music.

He has collected and traded fine old string instruments and owns one of the finest instrument collections of this kind.

Jeanne Pleases All

MCA recording artist Jeanne Pruett helped open the Hamilton Hall in Hamilton, Ontario, Canada, in a grand way recently when she appeared in a show that was guaranteed to please all of the people all of the time.

Jeanne, whose recording of "Satin Sheets" was a number one on all the country charts and crossed to pop, shared the spotlight with country singer Ferlin Husky, crooner Tony Bennett, and the inimitable comedian and musician Victor Borge.

Tom T. Loses Cattle

Tom T. Hall is suffering a bit these days. He had started himself a herd of registered cattle on his recently purchased Brentwood farm however, something hit them and he had to ship them to market.

However, it could be said he "lost his herd, but kept his head" because he accepted the loss and is movin' on as he tries again to be a cattleman.

In the interim, he's not suffering a bit when it comes to his chart-topping Mercury diskings on "Ravishing Ruby," "Spokane-Motel Blues" b-w "Watergate Blues" and his "Rhymers and Other Five and Dimers" LP.

NSA AWARDS DINNER SET

The Nashville Songwriters Association will hold it fourth Annual Hall of Fame Awards Dinner on Sunday, October 14, 1973, at which time six songwriters who have achieved the highest plateau of professionalism as writers will be named and honored.

The dinner will take place at Nashville's Sheraton Inn, South, tickets are $10 each and may be purchased by contacting Maggie Cavender at the NSA office at 811 18th Avenue, South, Nashville, Tennessee 37203, or by writing to Nashville Songwriters Association, Post Office Box 1556, Nashville, Tennessee 37202.

A cocktail party, beginning at 6:30 p.m., will precede dinner which is to be served at 8:00 p.m.

Clarence Selman, president, on behalf of the board of directors and the entire membership of NSA, invites all industry people and friends of the songwriter to attnd the affair which precedes the Grand Ole Opry Birthday Celebration, and is a highlight of DJ Convention Week in Nashville.

Josie Brown entertained at a private party, recently in Pell City, Ala., for several radio stations in the Birmingham area. She was accompanied by Wally Cochran of RCA.

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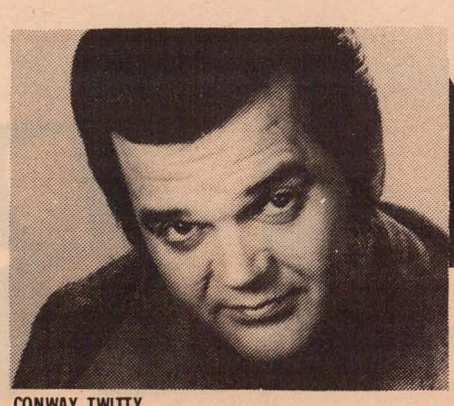
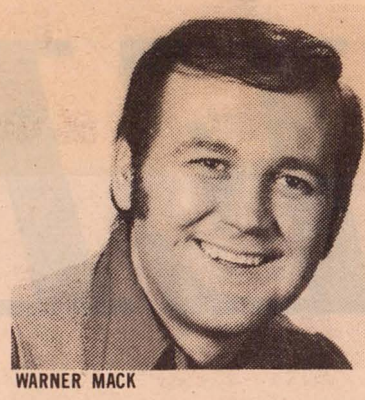

CONWAY TWITTY

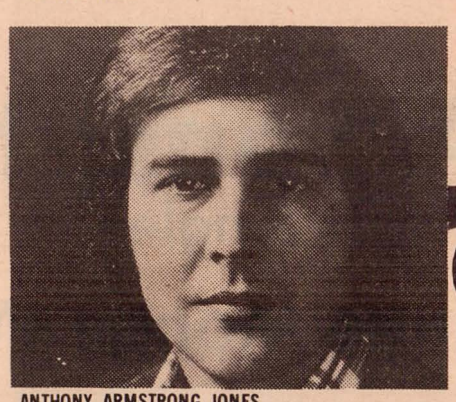
NAT STUCKEY

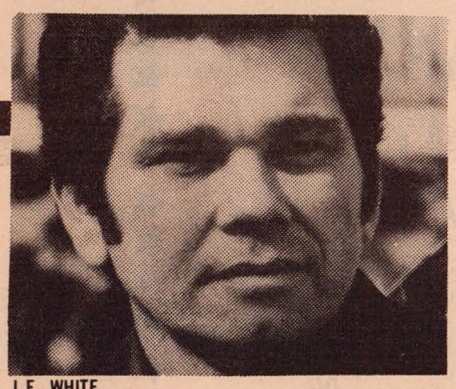
RAY GRIFF


WARNER MACK

KAREN WHEELER

LINDA PLOWMAN


ANTHONY ARMSTRONG JONES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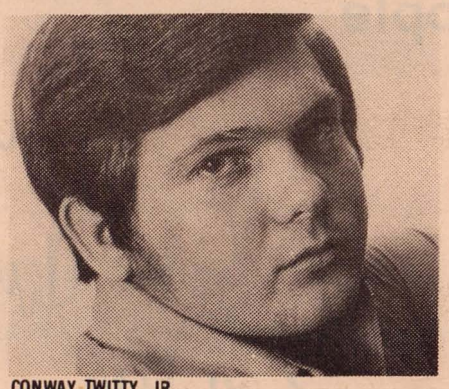
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Ray Griff: He Gives Pure Soul

By LAWAYNE SATTERFIELD
MCN Managing Editor

Ray Griff is a showman who gives more to his audience than just a pretty tune and a top-notch performance. He gives pure soul.

The top Dot recording artist---who looks a lot like the boy next door with his clean wholesome image---has set the world of country music back on its heels with his bundle of talent.

Ray Griff is talent in one of its purest forms. He writes exceedingly well. He is a master musician and a top arranger. He sings with raw emotion.

"When I am on stage I move with the rhythm and I do what I feel when I hear the music," spoke Ray in his plush Music Row office. "Music brings out what's in me. I love the up-beat-rock-it type of music, but then I love the slow music too."

When Ray Griff steps to the stage, seats himself at his ole piano, the pulsating flow of the music strikes his soul and then the explosion occurrs. The explosion of talent, that is. Listen friend, you have never been entertained until one Ray Griff does his thing for you.

But, as much as Ray likes entertaining, and as entertaining as he is, the musical expression closest to his heart is songwriting. This is his first love, possibly because it is the extension of the man himself.

"Writing the greatest and most satisfying thing I have ever done," Ray began on his favorite subject. "It's a very complete feeling when you have written a song, but it is also a fleeting feeling. When you hit the high of having written a song, there is nothing else like it."

Although Ray Griff has composed more than 2,000 songs with approximately 350 of them being recorded, he does not consider himself a professional songwriter. By this, we mean a songwriter who can make himself sit down and write just anything.

"I get a lot of my ideas when I am on the road performing," Ray explained, "but it is not until I get off the road that I can write the way I want to."

Griff said while the lyrics of songs are most important, most people often underestimate the melody of the songs. Arrangements also plays an important part in the song.

"Approximately 69 per cent of the songs that I have demoed have been recorded, and I attribute this to the fact that the song is presented in such a manner the whole concept can't be ignored.

"I take the time to arrange my songs, and put that arrangement on the demo. Then I feel if someone thinks one part of the song is weak, then maybe the arrangement, or the lyric, or the melody will sell it," he explained.

Griff, who has composed such hits as "Baby," by Wilma Burgess and "After The Laughter," by Wayne Newton, says there are three elements in a successful song.

"I think a successful song must have at least one of the three things which are originality, simplicity, and a rememberable melody. If you have all three, then you have a monster on your hands. I think I had all three with my song, "The Morning After Baby Let Me Down"."

Ray, who is now facing up to a problem that has plagued him most of his life, sometimes stutters when he talks. He had developed an extraordinary vocabulary because he has learned to substitute words for those he had trouble saying. Also, because of his speech impediment, Ray doesn't talk a great deal.

"I was always scared I would open my mouth and embarrass myself to death," Ray laughed. "I have been going to a speech therapist and it has helped me a lot."

Ray's stuttering is really hardly noticeable, now. In fact he has just been signed by Global Television of Canada to host his own half-hour weekly television show. The network, which is scheduled to go on the air in 1974 and become the third major network in Canada, has signed Ray to do a series of 27 shows.

Global Network officials tapped Ray for the position after viewing three pilots he filmed in Toronto a couple of months ago.

Ray Griff puts his soul in the intrepretation of a song he pinned.

Ray, originally from Calgary, Alberta, Canada, was called back to his homeland by Expeditor Inc., (an independent television production company with offices in Toronto, New York and California) to shoot the three pilots for the proposed series. Ray was selected for the prestige spot after Sid Banks, vice president of Global, caught his act in Toronto. In addition to Ray hosting the show, his own production company, Blue Mist Productions, will be in charge of the music for the program.

Ray said the first year the show will present nothing but Canadian guest artists, tying in with the Canadian Content ruling just recently put into effect in Canada. The format of the show is "Up-town country with a few pages from the past giving it a little nostalgia, as well as the now sound in country music."

Producers for the show will be Randy Markowitz, Don Buday and Mike Sherman. Beginning in October, Ray will spend six or seven weeks there completing filming of the show.

Ray Griff is not only an entertainer's entertainer, he is the people's entertainer. He gives them their money's worth when they pay to see this top talent in action.

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Bow Out?...Not Loretta Lynn!

By LA WAYNE SATTERFIELD
MCN Managing Editor

Usually when a person reaches the top in their chosen field, they either bow out gracefully, retire, sit still or slowly slide back down.

That is most people. But not Loretta Lynn, the Country Music Association 1972's Entertainer of the Year, and the music industry's top female vocalist in all categories.

Call it spunk, determination or the ability to keep climbing. Whichever you chose, Loretta can wear the label and wear it well, indeed.

"It has been one of the greatest honors of my life to be selected as the Entertainer of the Year of 1972. I am just proud that people thought enough of me to vote me the honor. You know being the first woman to get Entertainer of the Year, a lot of people have thought the Women's Lib thing did it. But you know better than that. The people did it and I am just proud they thought enough of me to do it," Loretta said as she reflected on the past year and the significance of the country music industry's most coveted award.

Loretta is again vying for the top honor as the Entertainer of The Year in 1973. How would she feel if she got it?

"Well, then it would be kind of a legend thing. If I am chosen one more time, then it would be something that nobody else has ever done," Loretta said humbly.

Then with a giggle that is part of the Lynn charm, she added, "Oh, if I did get it, I would just die."

Loretta is the undisputed top female vocalist in country music for the past decade. Her songs continue to rush straight to the top of the charts, and for the past several years she and Conway Twitty have held the Number One Duet Position.

Just when you think there are no more fields left for Loretta to conquer, she emerges on a new horizon.

November 6 and 7, Loretta and George "Goober" Lindsay will tape a pilot for CBS-TV in Television City, Hollywood. The show, produced by Youngestreet Productions, originators of the highly successful Hee Haw, will be shown sometimes in December.

The situation comedy will feature Loretta as a postmistress in a little country town. Lindsay will be the town mayor. Also featured in the show will be Tom T. Hall, Jerry Clower, Kenny Price, Jody Miller, Barbara Fairchild, the Cate Sisters, and the Oak Ridge Boys. A special comedy scene will feature Lecile Harris and Jimmy Moore. Special guest for the hour show will be Charley Pride.

Loretta has been offered, and is considering some movie scripts.

But the glitter of the big city lights can't take the place of Loretta's first love---country music. For her it is a way of life, and her writing is a form of self-expression.

"I express myself more through my writing. I write a lot about myself that no one knows about or ever will. I think that everyone feels along at some time or the other. In a song, they can express themselves about being alone and how they feel in a song.

"I can listen to other writers' songs and how exactly how they are. When you put yourself in a song, you are expressing the way you feel," Loretta said.

If Loretta had her life to live over, would she choose the life of a country singer, we wondered.

"Yes, I would do it all over. But if I could change just some of the things, then I would be with my family more. I have missed being with my children and watching them grow up. But as far as changing the rest of my life, no I wouldn't. You have to experience life and experience is the best teacher. I would like to be home more, of course, too. But other than that. I wouldn't change anything," said the petite singer.

Loretta has a very demanding road schedule, but she hopes to be able to cut down on so much travel in 1974.

Loretta Is Country Music's Lady

Dolly Parton, Del Reeves, and Jerry Clomer selected to represent country music on upcoming national March of Dimes radio spot campaign.

New DJ Awards From CMA

A new Country Music Association Award has been established according to Ted Harris, membership committee chairman.

In a recent letter, Harris told members in the disc jockey category that the first awards will be presented at the annual CMA banquet in Nashville on October 19.

Originated by WIRE personality Bill Robinson and WSM's Ralph Emery, both CMA Board members, the DJ Award will be given to most outstanding country disc jockey in the small, medium and large market categories as determined by a vote of all DJ's who are CMA members, with tabulation by the CPA firm, Touche-Ross and Company.

O.B. McClinton has a new single scheduled for immediate release on the Entrerprise label titled "You Don't Miss Your Water Till The Well Runs Dry".

TOM T. HALL

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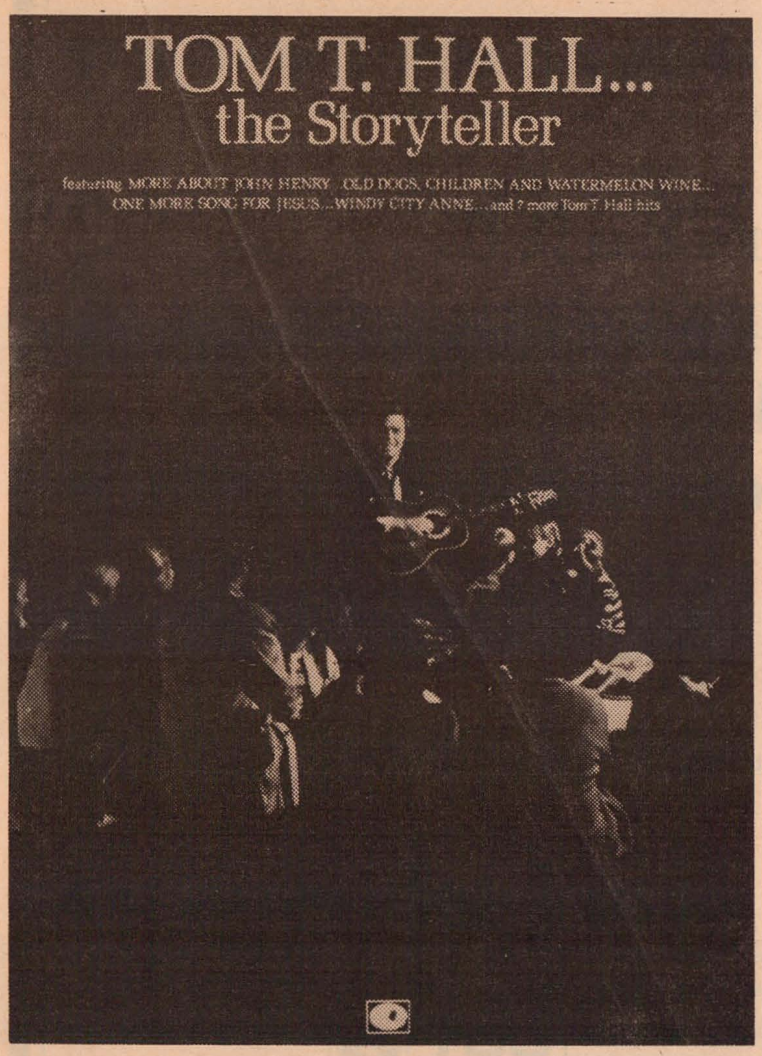
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The Oak Ridge Boys recording their first session for Columbia Records. Produced under the direction of George Richey, The Oak Ridge Boys have just recently moved to the CBS roster and are expected an album release to be shipped by Mid-October. The Oaks insist they will remain as gospel music singers, while only the style of their material is being slightly altered for wider audience appeal. Two of the songs on their initial session were written by Larry Gatlin, while another was written by Porter Wagoner. Pictured above are singers Richard Sterban, Willie Wynn, Duane Allen, and Bill Golden who were joined by their own band and backed up by such well known Nashville sidemen as Fred Carter, Jr., Harold Bradley, Henry Strzelecki and Larry Butler.

Tillis Makes Debut On Tonight Show

Roger Talent Enterprises has announced Mel Tillis, MGM's country music super star will make his first appearance on The Tonight Show Tuesday evening, October 9.

TILLIS is slated to sing his smash hit "Sawmill" among the songs he will perform.

Joey Bishop, guest host for his show, should have a delightful time with Tillis on the panel.

Mel has parlayed a speech impediment into a profitable recording and TV career, and there is no doubt that he will carry his part in trading "barbs" with Joey and other guests. Tillis's Tonight Show performance comes on the heels of his recent guest shots with Burt Reynolds on a special, and The Dean Martin Comedy Hour.

Arrangements are being completed for Tillis to make another appearance on The Mike Douglas Show in late October.

Tanya Smuggles Livestock

Maybe she doesn't plan to upset schedules, but Tanya Tucker has done it again.

A few months ago, she was given a duckling at a performance in Tupelo, Miss. and smuggled it aboard a Delta DC-10 airliner. But this time, Tanya has far surpassed that.

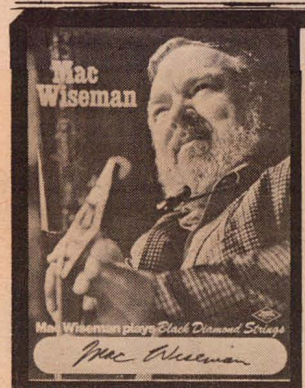
It all started in Blackfoot, Idaho where she was headlining the fair. As usual, she had to go through the animal barns. She was walking down one of the aisles when she spotted a sow with her piglets. Naturally, Tanya had to say how cute they were, & naturally the owner had to say how pleased he would be if Tanya would take one. It didn't seem to cross her mind that the next day she would be flying to Ft. Madison, Iowa to headline a rodeo and already had nine pieces of luggage.

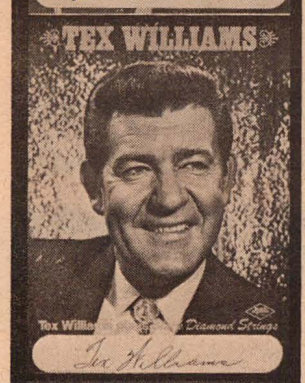
The next morning, Tanya, her father and her sister, boarded their Western flight. Everything seemed in order, except while they were walking down the aisle Tanya's purse started making funny noises. They sat down and the plane took off. They were half way to Salt Lake City when one of the stewardesses noticed the little oinking noises--then asked the million dollar question, "Do you have a pig in your purse?"

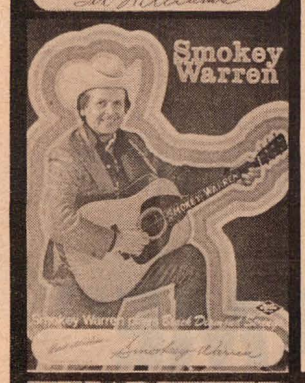
Tanya nodded and showed her little Oinky. The stewardess went and told the captain, who called in and told the baggage department to get ready for a pig. When they landed in Salt Lake, they put Oinky in a crate along with the rest of the luggage. From Salt Lake City they flew to Chicago where they had to charter a special plane into Ft. Madison because of all the luggage and Oinky.

Before landing in Ft. Madison the pilot called in to the ground crew and told them that Tanya Tucker was coming in with nine pieces of luggage and one hog. In five hours, Oinky, the little piglet, grew into a full grown hog--and Tanya managed to upset three airports.

Watch for Tanya on October 17, on HEE-HAW.







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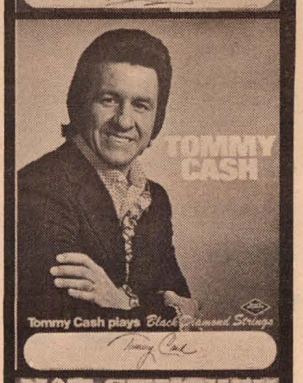

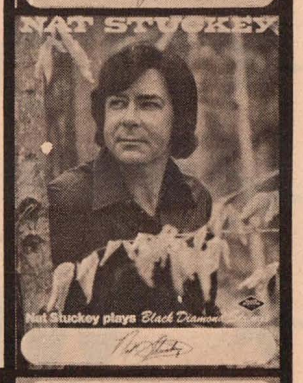

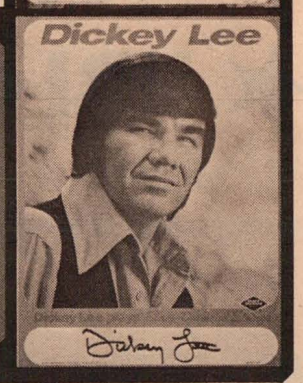

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Po' Boys Eat Twitty Birds – For Charity

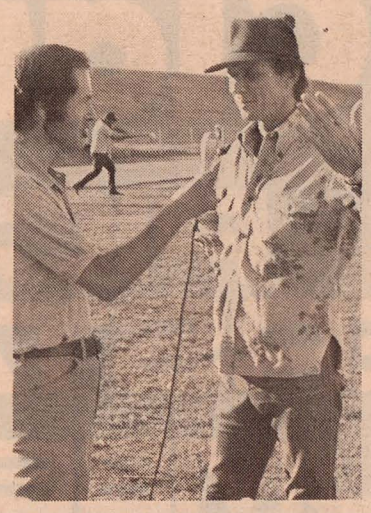
By BOB WOLTERING

It was the top of the fourth inning, and I asked Mel Tillis if he had another of those cigars he was smoking. He handed me the one he'd just lit.

It was a little wet, but as I smoked it anyway, the real significance of all the clowning around on that ball field began to soak in. When great people get together to do good, fabulous things often happen. The beneficiary in this case was the Muscular Dystrophy Association.

There was probably 50 of us there, country music stars, band members, disc jockeys, radio, tv and press people, some folks with the muscular dystrophy association and various others.

In the stands back of us were some 5000 country music fans (they couldn't have been baseball fans) all gathered to see a game between Conway Twitty and his Twittybirds and Bill Anderson and his Po' Boys...plus a 5-inning added attraction between the Twitty Birds and the staff of KEBC-FM, 24-hour country station in Oklahoma City.



M-mighty M-mell Tillis came along to help with the radio p-p-play-by-play r-r-reports of the g-g-g-game. Here he's interviewed by Nashville TV commentator Allen Nelson.

It had all begun a couple of weeks before when KEBC approached Conway's Oklahoma City office folks with an idea for celebrating Conway's birthday with some special programming.

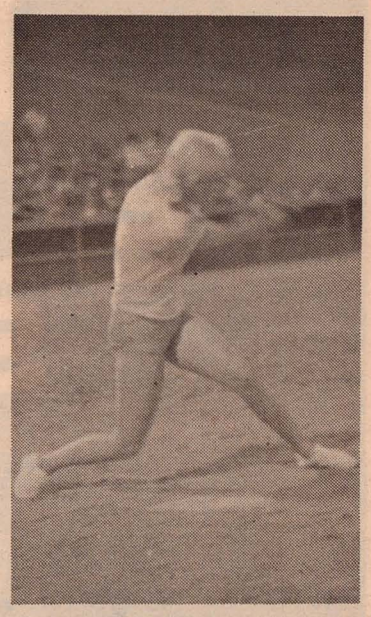
Before long, there emerged a monstrous benefit for muscular dystrophy (tied to the national telecast held the same week) involving hundreds of participants, thousands of dollars worth of contributed services and merchandise; and multiple thousands of dollars in contributions to the MD funds effort.

It was Conway who decided that while birthdays were great, it would be better to do something that would have much broader benefits for a good cause. And he turned his entire business organization to the effort.

The Twitty-Birds ball team are made up mainly of Conway's band members--plus enough others from Conway's staff and friends to make a team. Bill Anderson's Po' Boys are made up much the same. The two teams had met once before in Nashville, and soon the ball game became the key element in the drive.

And so it grew. The Oklahoma City 89ers loaned the use of the ball park. Holiday Inns provided dozens of rooms for the visiting team and press. A bakery contributed thousands of small Conway Twitty birthday cakes. Conway and Bill Anderson contributed hundreds of their albums to be sold for the benefit. Holiday Inns purchased 7000 tickets to the game. KEBC-FM broadcast the game live.

For the first time, Oklahoma City had its own local MD telecast, and KWTV, Oklahoma City filmed part of the game for use on the telethon. CBS network news carried a feature on the excitement, and two TV stations from Nashville also came in to cover the event.

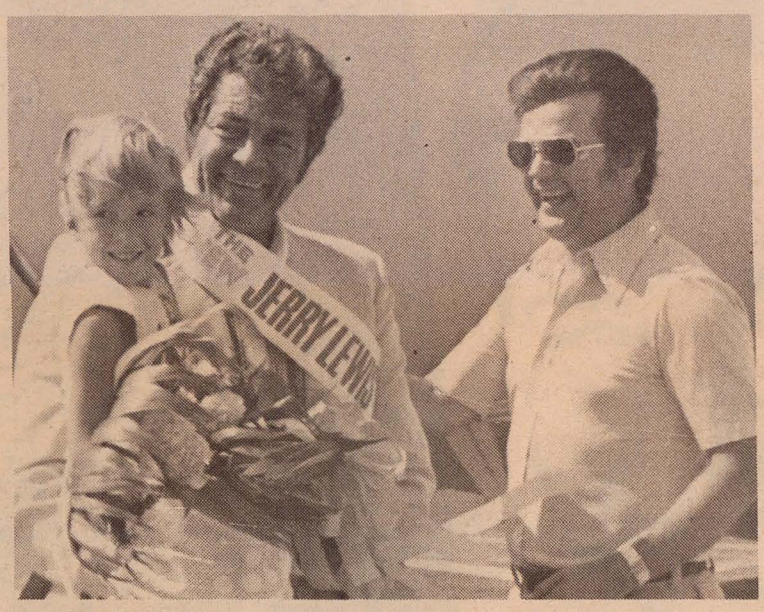


Recognize this star??? It's Karen Wheeler, who, in truth, is a fantastic softball player.

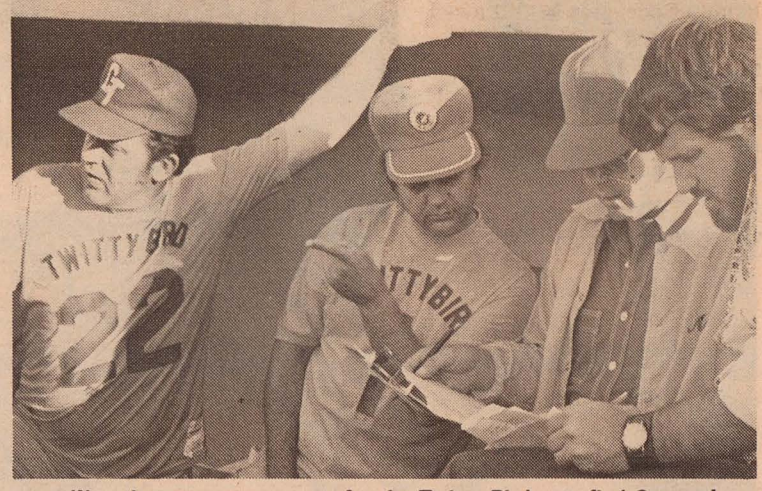
The Po' Boys had to come in from Nashville, and guess what they sent to get them--and the rest of the press and families! The 727 jet that Elvis Presley uses. Imagine! And this, too, was contributed, by Howard McCormick, owner of Jet Travel, Inc., of Oklahoma City.

Dozens of others helped and contributed, too, making it one more of those fine events which make it a pleasure to work in the business of country music. Long live the spirit!

Oh yes. The final score was Po' Boys 16, Twitty Birds 4.



Dale Robertson was in Nashville and rode back to Oklahoma with the rest of us. As he left the plane, he was welcomed by Conway and one of the Oklahoma City muscular dystrophy children.



Wrapping up game strategy for the Twitty Birds, we find Conway's brother Howard Jenkins, left; Conway; recording star Nat Stucky, who coached the Twitty Birds; and John Sturdivant, VP of Record World, a music trade magazine.

The Po' Boys, suited up and ready for action. At left is Jimmy Gateley, Bill Anderson is lower right. When we asked our resident expert who the others were the answer was, "Who could pick a picker in a baseball uniform?"

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Johnny Rodriquez

New Heart Throb Of Country Music

By LA WAYNE SATTERFIELD
MCN Managing Editor

Johnny Rodriquez---country music's brightest new star---still can't believe he is getting paid for something he would do for nothing.

All the young Mercury recording artist ever wanted was to be able to write what's in his heart and sing the emotions of his soul. Little did he dream in the process he would become a nation-wide celebrity and rich, too.

Within the past 15 months, Johnny landed a recording contract with Mercury Records and had a succession of top hit singles starting with "Pass Me By" and continuing to his present, "Riding My Thumb To Mexico."

The 21-year-old Mexican has also become the heart throb of young country music fans. He is still not accalimated to seeing throngs of people at the airport when he lands for a scheduled concert, or having to eat most of his meals in his room, or having buttons pulled from his clothes, hair yanked from his head and girls rushing the stage when he is singing.

He is becoming a little more used to having made many friends from the police ranks in the cities where he is appearing. It takes a brigade of policemen to escort him to and from the stage for each performance, else he would be mobbed by devoted fans.

Johnny Rodriquez is still awed by it all. And perhaps a little puzzled, too.

During an interview with Johnny after his first hit, he told me: "Even if I didn't get paid to perform, or if no one recorded my songs, I would still do what I am doing. I would do it for me."

The sensitive, young man wants to write and lately finding the time to do that is becoming somewhat of a problem.

Gus Barba, road manager for Johnny, said the tempo of working concerts is going to slow down some in order to allow Johnny more freedom to write.

Johnny wants to give to the world and he can only do this through his songs. He writes from inspiration, and inspiration doesn't come calling at designated times or days. All too often a great song or line is lost because it hit at a most inopportune time.

Johnny is doing more than sharing his thoughts and talents with the world. He is bringing the world of country music to the Spanish speaking fans, many of whom thought in the past they had no right to participate in country music shows. Johnny has recorded some of his songs in a two-part language: part Spanish and part English.

The popularity of Johnny has wrought many changes in his life. Perhaps the biggest was having to cope with the demanding rigors of the road.

"Before Gus joined me on the road, I had to take care of all the details myself," Johnny related, "and I was always scared I would forget something."

When Johnny hit Nashville 15 months-ago, he was wearing his favorite pair of jeans. Several performances ago, he paused in the middle of his show and asked his fans to excuse the jeans he was wearing on stage.

"No, I haven't changed, but things around me have and I am trying to adjust to this. Like when I go home, I have to sneak in the back road, or I can't see my mother in privacy for all the people who will come to visit. And, my friends, it always takes them an hour or so to realize that I am still the same. They always act a little different, like I am suppose to be different.

"Another thing I am having to get use to is seeing my mother for only 30 minutes or so whenever I am performing somewhere near her. No, I have't changed, but things and people around me have," Johnny said.

Johnny Rodriquez is a man of warmth, sensitivity, and deep humility. He doesn't like to talk about himself and hates to use the word "I" for fear someone will think he is an egomantic.

But when the young man with a song in his heart and a tune in his pocket stands up with his guitar, he speaks in a way we all understand.

Johnny talks with a DJ and wears one of his favorite hats.

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Jeannie Seely

Continued from Page 18-A

and how fast-moving everything is they would rather hear you talk a little bit. Like alot of the county fairs we're working this summer. They seem to enjoy a little banter back and forth and we'll do it completely ad lib."

It's clear Jeannie believes in the band, and her place in it. She can sing the harmony she loves and share the spotlight. As far as anyone can predict the future, Jeannie will be part of the Jack Greene Show. But one thing is changing. From now on you will be able to find a Jeannie Seely record on the jukebox alongside Jack's solo records and their duets.

Maybe cutting a Grammy Award winner as her fourth song ever caused so many changes to her life that Jeannie is only now ready to pursue success as an individual. She calls herself a "we" person, not an "I" person, and perhaps she needed to build for a solo record career as she has with Jack. It seems a waste, though, for the girl who sang with such feeling "Don't Touch Me" all those years ago to have made so few records.

"Some people think you lose your identity when you're part of a group", said Jeannie, "I think the only identity I lost in the last four years has been my own fault. I don't think the show has anything to do with it. I haven't spent enough time in the recording studio - though this has changed recently."

Whatever the reasons, Jeannie is ready again now. She has just about everything in one place. The Jack Greene Show provides an ideal showcase for her ability where the public can see and hear her, and she has built a private life near Nashville with Hank Cochran that should be the envy of any entertainer. They have worked towards it for some time. Jeannie can only write and record successfully when everything in the home where she lives and both write is in it's right place. Jeannie's quiet grace and sense of "knowing" indicate her satisfaction at their joint achievement, and her sometimes unnerving honesty when facing seaching questions indicates her confidence.

"We started remodeling the house last October", explained Jeannie as she gave a detailed account of the changes she had made, "The fireplace wasn't here, there was a wall there and we couldn't get the sofa in. I didn't want the wall anyway so we just knocked it out. It turned out to be the main supporting wall in the house and we had to have some support, so we just cut down a cedar tree and put it here to hang hats on. We just wanted to move to the country, Hank and I. We've still got the boat so we can be on the water anytime."

The bathroom tells you what is nearest to Hank and Jeannie's hearts, song lyrics and melodies line the walls.

"Originally", laughed Jeannie, "I was gonna paper the walls with old newspaper, then I got the idea of using the rough lead sheets and having everyone that comes here that recorded or co-wrote them sign them. Johnny Bush was out here the other night."

Like almost every creative singer, Jeannie writes songs. The difference is that she is such an honestly emotional person herself, for all her composure, that she is much more a writer by nature than most. She is part of the new, more honest writing circle emerging as the music drifts that way. "Don't Touch Me" was one of the real raw songs to hit before Kristofferson-like tenderness was accepted.

With "Can I Sleep In Your Arms Tonight, Mister?" high in the charts, how much did Jeannie consider singing her life, and writing as just a creative hobby?

"My primary career, at this point in my life, is as an artist. Now I wanted to be an artist, I also wanted to be a songwriter. By the time I had to make a decision, which did I want to do, I was 25-years-old. I looked at it like this: if I wanted to be an artist, now was the time, while I was young enough to look good onstage and young enough to stand up to the road. You can always write later on, and then the more experiences you have to draw from to write better songs. I haven't pinpointed any age when I want to quit the road, but I definitely will want to quit. Then I'd like to still record good albums and concentrate fully on my writing."

Jeannie is emotional enough - it's a word she uses often - to have given Dolly Parton the idea for "Jeannie's Afraid Of The Dark"; together enough to make the hard-traveling Jack Greene-Jeannie Seely Show the success that it is; knowing enough to nurse Hank Cochran through to the end of "Dont't Touch Me" when he would otherwise not have finished the song; and sensitive enough - all nerves bare - to sing songs like "May I Sleep In Your Arms Tonight, Mister?" for real.

Words can slip by, their full meaning unexpressed. Jeannie Seely doesn't just sing the notes, she sings the words. Just as the song's writer meant you to hear them. Somewhere she has seen some life go by, for she makes her songs real. And for all her talent, only now is she ready to be heard. Only now has she got everything in one place.

She has a lot of music inside her.

Jay Lee Webb, writer of such hit songs as "She's Looking Better By The Minute" left for Quincy, Ill., Oct. 1 on another two-week tour booked by United Talent Agency.

Concert Express Tour

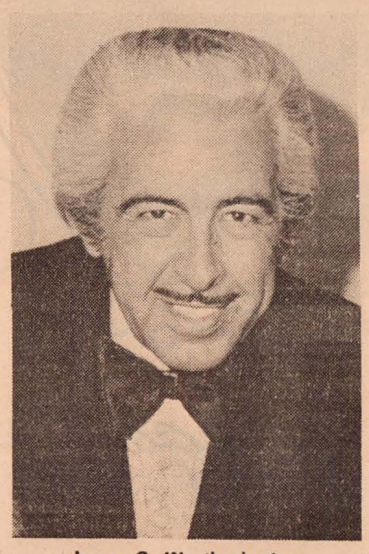
Jim Wagner, of Concert Express, reports the acquisition of the Osborne Brothers and Don Bowman for an extensive tour with the Merle Haggard Show in October and November.

The tour will begin on October 3 in Green Bay, Wis., and conclude on December 1 in Omaha, Neb.

The Osborne Brothers are one of the finest bluegrass groups in the country. Don Bowman is a country singer-comic with his own syndicated radio show.

Tom T. Hall met a real fan recently while taping and hosting the "Good Ole Nashville Music" TV show here. The owner of a club in Kenosha, Wis. - who had never met Tom T. personally - heard he was taping the show through a phone call from elsewhere in Nashville that morning, hopped a plane and was on hand for the taping that evening.

Gospel Singer Dies



James S. Weatherington

James S. Weatherington, known as "Big Chief" Weatherington in gospel music circles, died of a heart attack in Nashville Wed. evening, Oct. 4. He was attending the annual National Quartet Convention. "Big Chief" was bass singer with the Atlanta-based Statesmen quartet, with whom he had performed since it was founded in 1948. He was also one of the founding board of directors of the Gospel Music Association, who's annual meetings were also being held here this week. He is survived by his wife and teenage daughter.

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2. DATE OF FILING: Sept. 30, 1973
3. FREQUENCY OF ISSUE: Monthly
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6. NAMES AND ADDRESSES OF PUBLISHER, EDITOR, AND MANAGING EDITOR
PUBLISHER *(Name and address)*: Music City News Publishing Co., Inc., 1314 Pine St., Nashville, Tn
EDITOR *(Name and address)*: Bob Waltering, 1314 Pine St., Nashville, Tenn.
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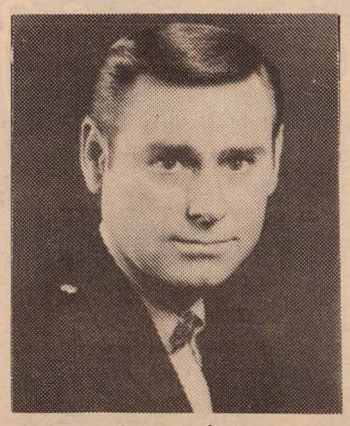
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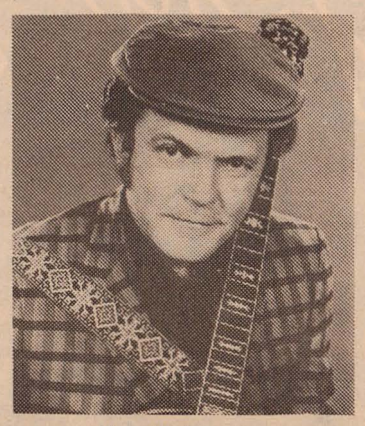
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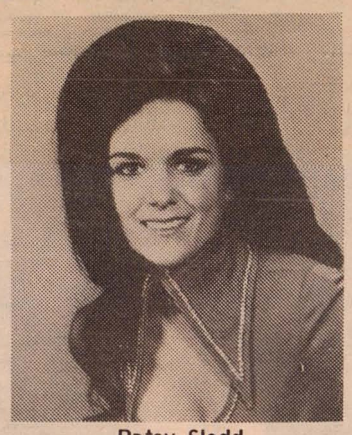
Patsy Sledd

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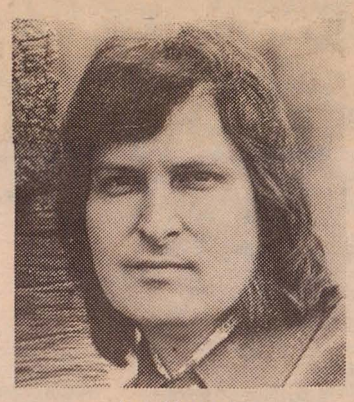
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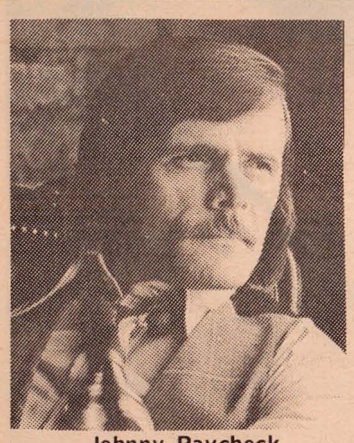
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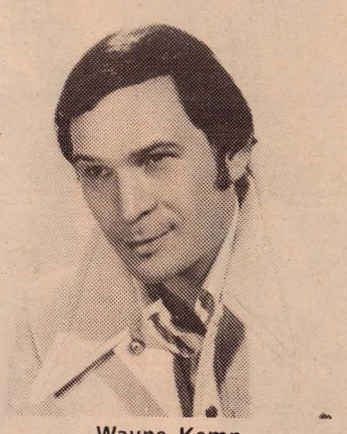
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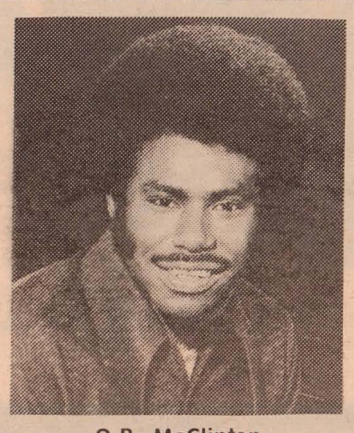
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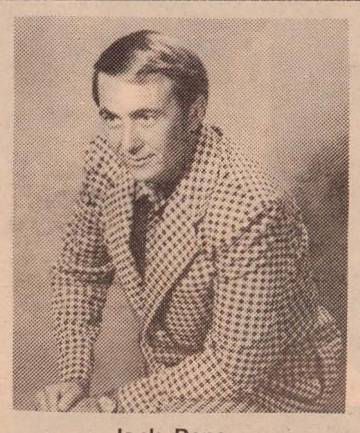
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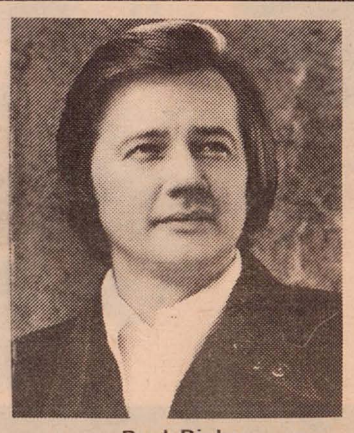
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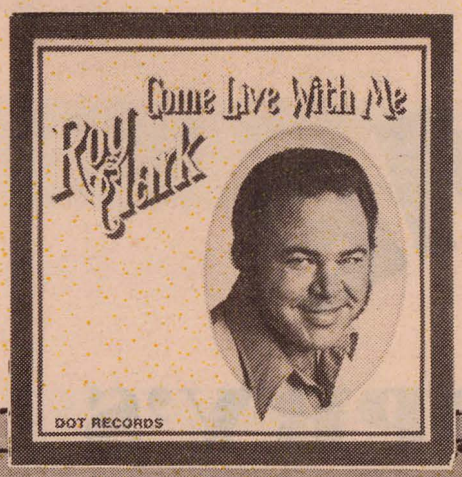

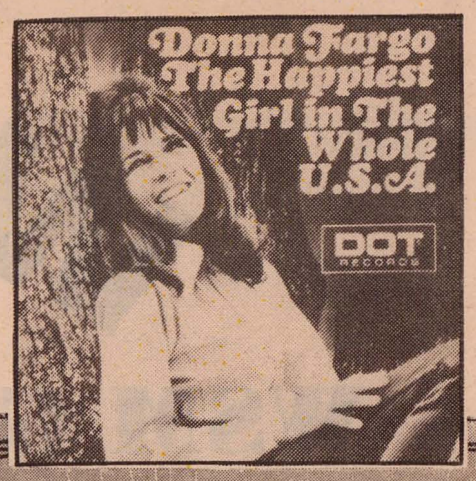

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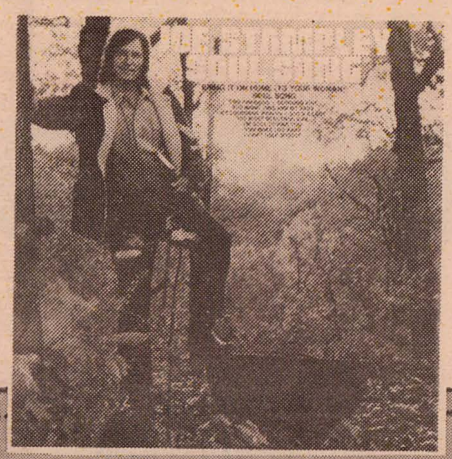

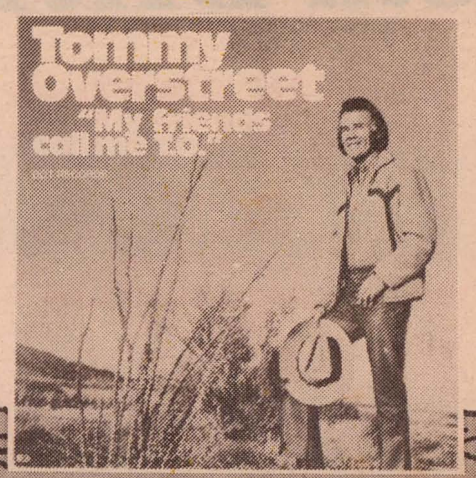

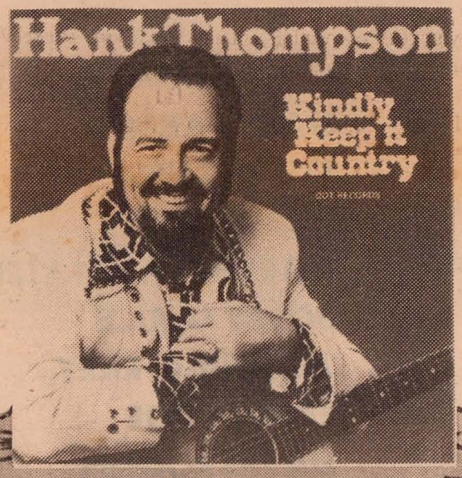

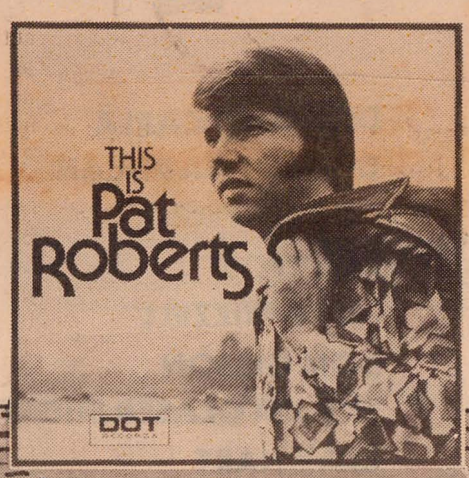

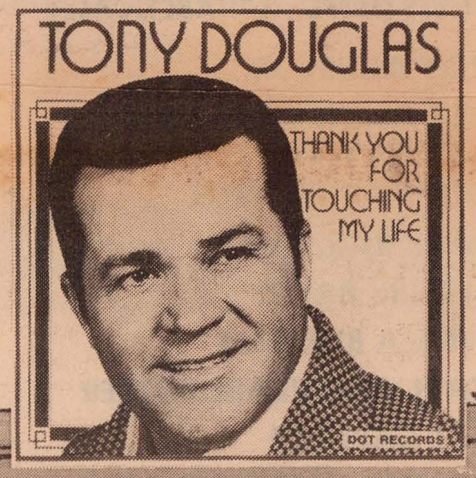

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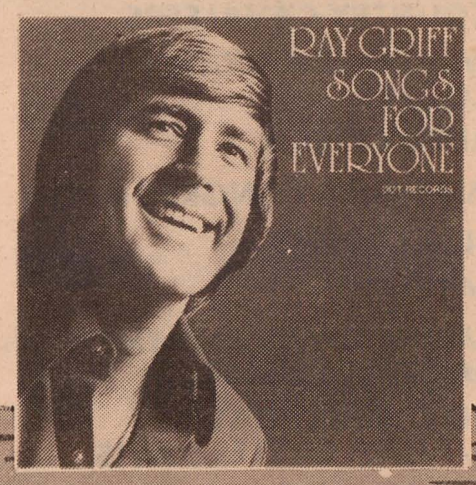

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Underground Country

Stand up, lovers of tradition; the longhairs, hippies, and youngsters have stepped in to save us!!

By GEOFF LANE

Once, everyone knew what country music was. Way back when. But ever since rock'n'roll swept across America like wildfire in the mid-50's, it's been different. Now, everyone knows what country music is, they just have a problem finding someone who agrees with them. It's not so simple anymore. Or is it?

Country music used to be what you could hear and see on the stage of the Grand Ole Opry. And the audience listening to the Opry on WSM radio, and the audiences listening to countless other country stations, were no different from the Opry-goers, or even the stars themselves. They were rural people, for so was the music, and though they might live in the mid-West, they were Southern people with all the values of the South, good and bad.

Today, the Opry is a living museum. Like the steam locomotive, it is magnificent, with a proud heritage, but its history is all that sustains it. As most major country stars will tell you - privately - it just isn't important anymore. Even WSM is not a country station.

For nothing in this world stands still, and country music has been enriched by a new generation of young people since the advent of rock'n'roll. The kind of young people who went to college, (when their parents had no such opportunity), who were as likely to come from the big cities as from a Mississippi cottonfield. The kind of kids who saved mountain music from dying out. The Opry didn't save string band and bluegrass music, college kids did. Today's top string bands, from Bill Monroe to Earl Scruggs, play at festivals and colleges where once they played to small crowds of country folk in school halls. You'll still see Bill Monroe on the Opry, hopefully for as long as he performs, but the college audience pays Bill's band.

And at the bluegrass festival, the band preceding Bill might very well be the long-haired Nitty Gritty Dirt Band or the heavily electrified, drum-powered Earl Scruggs Review. **They play country music their way, but it's called underground country by some, and many DJ's won't play their records.** Some even booed Earl Scruggs as he took the stage at last year's DJ Convention. If only they could acknowledge the ever-changing face of country music as gracefully as Earl Scruggs.

Just recently the Nitty Gritty Dirt Band's triple album, "Will The Circle Be Unbroken", has been certified gold. Showcasing traditional country stars respectfully, the Nitty Gritty Dirt Band took the music of Mother Maybelle, Roy Acuff and others to a whole new audience. **Sadly, the album received more underground airplay than country, though both album and the single, "Grand Ole Opry Song", made the country charts. With the attention such papers as "Rolling Stone" gave to the album, the Nitty Gritty Dirt Band and "Rolling Stone" did more for country music than the country DJ's who refused to play it. And on that point, since when did radio station program directors - usually older and more conservative men than their DJ's - have the right to decide what was country and what was not?**

Though his music makes the country charts, Commander Cody silently accepts irrational hostility when he asks a station why they won't play his nationally charted record. Though he is a "hippy" in lifestyle, his music clearly shows his love for real country music - such as his revival of "Smoke, Smoke, Smoke That Cigarette" and recreation of much Bob Wills swing. When Commander Cody played Nashville recently, his audience was young and long-haired. With more resignation than disbelief — he has played on the same bill as Merle Haggard — he told how a Nashville DJ had accused him of being part of some Communist plot to corrupt American youth!

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Buffy St. Marie: Bi-Cultural, Bi-Lingual And Multi-Talented

By JOHN PUGH

Ever since Kitty Wells--God love her--stood up and refuted Hank Thompson's assertion that God made honky-tonk angels, the girl singer has always been an integral part of country music, all the way from present day superstars such as Loretta Lynn and Tammy Wynette to all the might purty little girls that sing a mighty purty little song with all the boys down at the Earl's Dine and Dances.

The country underground has its girl singer, too, not many, to be sure, but enough so that they cannot be overlooked musically, pop and a fair portion of country.

"I just hear the music in my head," she explained. "It's like a radio that goes on and off by itself. I've played by ear ever since I was a kid. My parents took me to a music teacher, who advised them just to let me gravitate to it naturally, I never took any lessons, and I've always written my own songs and tuned my instruments my own way. I built my music in different scales, which has its advantages and disadvantages. It made me unique, but I couldn't play with anyone else because I sounded off key."

BUFFY ST. MARIE

if perhaps numerically. Actually, at this point they sort of comprise an underground within the underground. One of the most notable is Buffy St. Marie, an Indian lass who was born in Canada, grew up in Maine, attended college in Massachusetts, lives in Hawaii and has her roots in Nashville. When Buffy says she is "bi-cultural" she is making one of the all-time understatements.

Buffy's music is as varied as her background, including folk,

After graduating from the University of Massachusetts with a degree in oriental philosphy, Buffy took her unique music to New York and secured a recording contract with a label that wanted to push her into folk She balked, not because she didn't like folk, but because she didn't want to be limited to just one category.

She also had one other disheartening experience at that time, which has proved to be her

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Look What They've Done To The Songs

By JOHN PUGH

Used to be, you could always count on country music to deliver the goods. Bunch of three-chord cheaters, drinkers and honey-darlings, every now and then putting in a good word for Mother or Jesus or the farm, heavy on that good ole 4-4 beat, bass plunking away in the background, steel whining away up front, same half-dozen melody lines coursing through 90 per cent of the songs, and some ole boy up there at the mike with his vocal chords in his nostrils and all decked out in his finest Nudie creation, a cross between Roy Rogers and Liberace.

But, what with TV and an urban listening audience and just plain changing times, country singers started putting on double-breasted suits and singing real pretty, and the music itself broadened tremendously in it's subject matter and musical content, and before you knew it, here were 17 strings and half-a-dozen horns backing up country songs like they had been arranged for the New York Philharmonic or something, and everybody smiled and said, "Country music's really gone to town, hasn't it?" And they pinned fancy new labels on this new music things like "pop country," and "uptown country," and "modern country," while at the same time legions of dyed-in-the-wool fans, bewildered and angered at what was happening to their music, fiercely asserted, "That's not country."

Once this door was open, it let in a breed that really crashed the party. Cats with beards and long hair and blue jeans, heathen sacred temple, making everybody up-tight with their casual life-style andd flippant attitudes and disregard for the pecking order, far-out cats with far-out songs about things like, dope, for goodness sake, and protest and social injustice and all those other things you just don't sing about. A fancy new label was pinned on this music, too. It was called "underground country." And everybody--not just the dyed-in-the-woolies, but **everybody**--stood up and beat his breast and cast an evil eye on yon infidels and shouted to the heavens, "They're not country."

What is this underground country music? It is a definite musical force, or just a gimmicky tag slapped onto another passing fad? who's making the music? How? Why? Where did it come from? And--most important--what does it mean to overall country music?

Underground country is somewhat like the "Nashville Sound" in the case of one Music Row figure who said he'd given 100 different answers to what the Sound was, and felt as if he'd been right every time. **Underground country, then, is largely one's own personal definition of it--vague and contradictory as it may be. There are, however, certain characteristics in all underground country music. Basically, it is music made, as noted, by cats out of the mainstream of normal, commercial country music, music that initially has a very limited, esoteric following (namely, other undergrounders), music that does not conform to stereotyped notions, and music that quite often upsets the applecarts of the powers-that-be.**

This being the case then, some form of underground country has nearly always been with us. Perhaps the first undergrounders--or at least the forerunners--were the original rockabillies. That's right, ole Elvis and Carl and Jerry Lee, raising hell down there at Sun Records in Memphis with their country music with a beat--"rock and roll" people called it--inciting the kids to get out there and shake all over the place, getting them all sexed up and causing them to wear tight pants and screech around corners in their hot rods' in short, sending a whole generation to the devil with their "jungle music."

But the rockabillies soon demonstrated an awesome power of any underground music: i.e., once it gets a toehold, once it gets a little radio play and a few record sales and attracts some followers, it can move with lightning speed and frightening force in forging its way to the top, wreaking havoc throughout the music world and setting off totally unforeseen changes and starting totally social and economic, as well as musical--eventually affect everyone, even those who may have never even heard any of the music. Give underground music 10 dedicated people and it can change the world.

After the rockabillies faded out, things got back to being as normal as they could be. The nation began noticing this new sound coming out of Nashville, the first syndicated country music TV shows were launched, and country music started worming its way into the cities and hitting the comeback trail. The goods were still the same, but the packaging was a lot more fancy. Still and all, any deviation from the standard "formula" was looked upon as virtual heresy.

But during this time one weird cat, with a collection of zany songs kept persisting, until about 1964 somebody finally gave a listen long enough for country music to accept its first real, live underground Nashville cat. Guy named Roger Miller. Miller was to the undergrounders what Charlie Pride would later be to the blacks. He never really got the credit he deserved for blazing the trails, however, because as soon as he got his first few royalty checks from "King of the Road" and "Chug-A-Lug" and "Dang Me," he split for the Coast, where he has remained to this day. Had he stayed around, by his mere presence, if nothing else, he would have made things a lot easier for his successors.

It was right after Miller, right around the mid-1960's, that the bulk of those who would later be the foundation of underground country all seemed to hit Nashville at the same time. A few names at random include Tom T. Hall, Kris Kristofferson, Mickey Newbury, Waylon Jennings and Red. Lane. There were others, too, cats who are **still** trying to be heard, or tremendous talents that couldn't stick it out, or those who somehow or other got sidetracked; but those cats all ran with same crowd that included Red and Kris and all the rest.

They would cluster together and write their songs and knock each other out after spending the day being shuffled in and out of the offices on Music Row. When they got hungry enough, they'd bow to that Godawful altar of commerciality and--gagging and chocking all the while--grind out a batch of three-chord tear-jerkers and take them down to the Row where some publisher would look at them and say, "Now this is more like it. Why can't you write stuff like this all the time?"

And they'd wince and cringe and half the time get into an argument with the big shot, and then they'd rush back to their circle, grab their guitars and say, "I want you to hear this thing I wrote last night." And their friends would tell them that, yes indeed, it was by far the heaviest thing they'd ever written and what a shame it was that the morons down on the Row, in all their myopic tedium, would never in a million years be able to see the message and beauty and truth and life everlasting in that song, and we ought to start our **own** publishing company and **show** those blankety-blanks. About then someone would think to ask, "But even if we did **publish** our own songs, who would we get to **record** them?" The Times That Tried Men's Souls were nothing compared to what the first Nashville undergrounders went through.

But all this time strange things were happening in music in general and in country music in particular. Ray Charles had cut his two country albums and seen both skyrocket to the top of the country and pop charts. The Beatles had surprised--and pleased--everyone by cutting some Buck Owens tunes and every now and then throwing in a little Carl Perkins guitar on their normal bill of fare. D. Martin, of all people, began having hit after hit with country songs. If these other forms of music could borrow so successfully from country, then why couldn't country return the favor?

Equally as sudden, all across America country music was somehow not the only show in town anymore. Almost every city of any size put up a coliseum and started bringing in big-name entertainers--not to mention the plethora of ice shows, circuses and minor-league hockey games. The local roadhouse began losing customers not only to the big arenas, but also to the go-go joints and discotheques, and other places where the girls ran around in next to nothing and sometimes even went topless.

Faced with this competition (the same sort of dilemma that has faced baseball the last 10 years, and been responsible for new stadiums and artificial turf and designated hitters), and noting the changing musical trends, country music did the most logical thing, probably the **only** thing it could do. It began to diversify. It **had** to diversify. That ole boy down at the club couldn't just stand up there all night and sing "Your Cheating Heart" and "There Stands The Glass" anymore. He had to give the folks a little something extra to keep them from going down the street to the swinging singles place and, like as not, that meant cutting loose on anything from "What'd I Say" to "Yesterday." In time, some of the cats that had learned to pick and sing in these clubs made their way to Nashville, and they were so good that the other pickers had to keep up, so the famed Nashville Sound began diversifying, and all kinds of pop and rock singers began coming to town for this new sound, and several enterprising cats even opened studios just to cater to this trade. What it all added up to was that the climate for change--the climate for the acceptance of the underground--was being nurtured in all areas of country music.

It would be impossible to say when underground country music first hit. It would be like trying to pinpoint our first involvement in Vietnam or the beginnings of all this inflation. Johnny Darrell had come up with some decidely different songs, been covered on every one, but still managed to make a little noise, nonetheless. Tom T. Hall had written some unusual things, and then suddenly became a household word with "Harper Valley P.T.A.," a song that definitely changed the

Continued on Page 6-B

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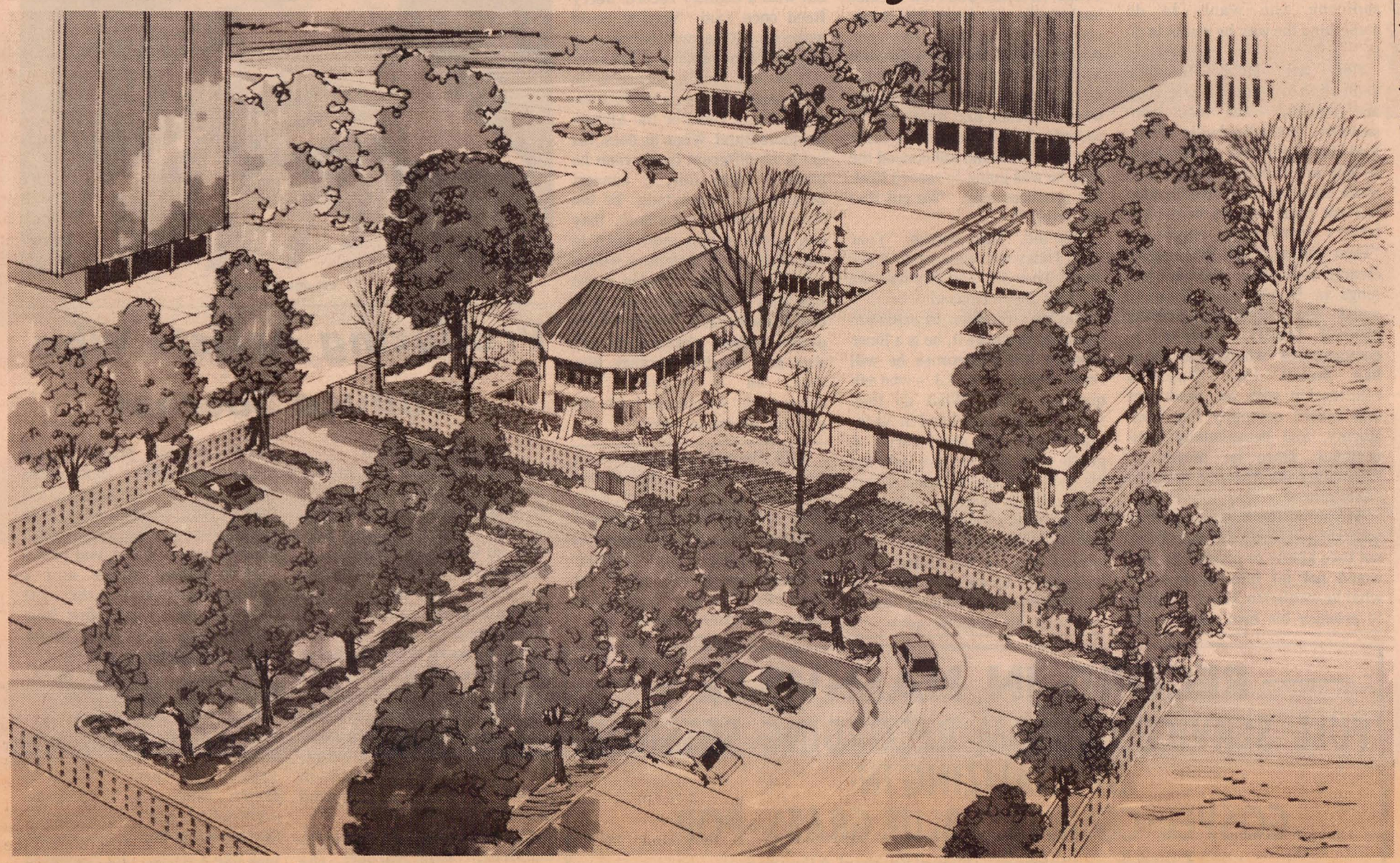

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Waylon Still The Rebel

By GEOFF LANE

Willie Nelson commented recently, "Waylon is an outlaw, a rebel, according to most people, and really he's not. He's just someone who wants to do something the way he wants to do it."

For all RCA Records dedication to country music, they are possibly the most conservative of the Nashville labels. And they can be impersonal. Artists are sensitive people and more than one RCA country star has not been pleased to receive letters from RCA beginning "Dear Artist." As his singing clearly indicates, Waylon Jennings is RCA's most sensitive artist. He wants to express himself totally, making no compromises whatsoever. This has meant that Waylon's relationship with his producers and record company has been stormy, and occasionally tempestuous, since he moved to Nashville from Phoenix, Ariz., 10 years ago.

Waylon is the best judge of a good song in Nashville and he did not take kindly to producers who would not let him always cut what he wanted to. He also fought to produce his own records his own way, which he now does.

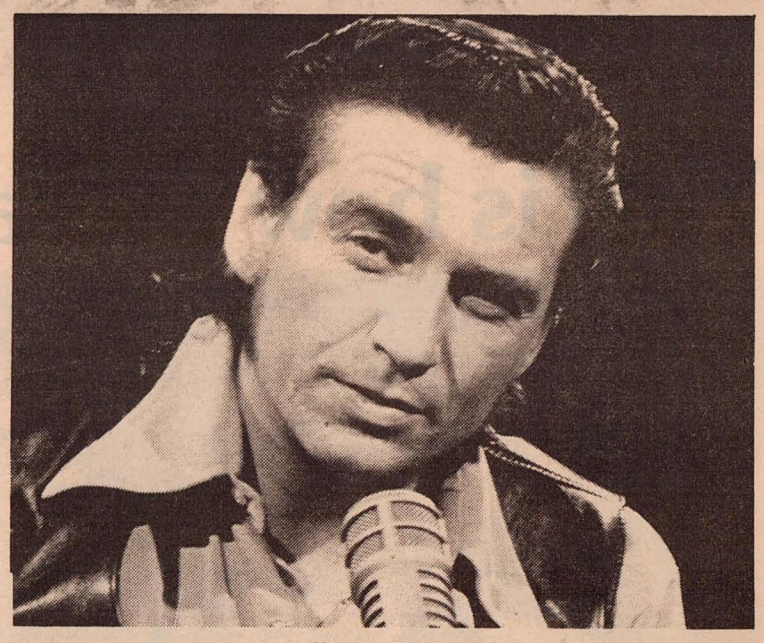
Ahead of the times in many ways, like his mentor, Buddy Holly, Waylon paid his dues in Texas, Arizonia and New Mexico honkytonks. He knew his music needed a strong beat, bass and drums, to get across. His music wasn't all that sweet and he didn't take kindly to producers who sweetened and lightened his records. On one occasion he came into the studio and announced the song he was going to record first. His producer said, "We cut that yesterday."

"We did," said Waylon "Your way. Today we're gonna do it my way." They did, and that was the cut that they released.

Waylon's reaction to criticism is mostly to ignore it, he is a loner anyway, but sometimes he will react strongly and D.J.'s who ask questions like, "What do they think of your hippy band in Nashville?" get very short shrift. A gentle man, Waylon will fight for his own. **The combination of this insistance on being left alone to do things his way, both musically and in his personal life, has caused him to be called "underground" by some.** Some even say Waylon is not country. When he made his famous quote, "I couldn't go pop with a mouthful of fire-crackers", Waylon was right in spirit, wrong in fact. He can go pop very easily, and in a big way, but with a country record. Jerry Reed once said "Waylon could wake up with a monster record, he's that type of act." Waylon is.

He's now playing concerts to audiences who've come to hear the Grateful Dead or the Allman Brothers Band. When he does, his act is no different from when he plays a state fair, a concert booking or a honkytonk. To the Navajo Indians he is a hero, they can relate to him more than to any other artist they have heard.

If there is one country artist who can reach East and West Coast rock-music loving young people without changing in any way, it is Waylon Jennings. For that, he is tagged "underground." A man who leads the way for others to follow.



Waylon Jennings

MCA Records' supersalesman Jerry Clower set to do national TV commercial spots for Rook Playing Cards for second straight season, Clower's renewed commercial pact calls for wider exposure for longer length of time with heavy saturation during Christmas season.

Producing Artists Who Produce Success

By JOHN PUGH

It is only natural that the undergrounders--differing as they do from most of the straight country coutrie--would seek different working conditions: i.e., different studios Since all studios are pretty much alike, the two distinguishing qualifties an underground cat looks for when cutting a record are a conducive atmosphere and not merely just a capable, but an empathetic producer. More than anywhere else he finds both in Quadrafonic Studio, one of Nashville's busiest recording facilities, and in Norbert Putnam, underground country's head producer.

"I guess I got into recording by accident," said Norbert, the archetype slow-walking, soft-talking country boy. "I was the only one who could play bass in our particular dance group in Muscle Shoals, Ala., so Fame Studio used me on a record. The record hit and I became a studio musician and played sessions for five years down there, until I decided to make the move to Nashville. I came here mainly for the money, but also to see if I could cut it. Our whole group pretty much came up together, and our first year we did better than we ever had at Muscle Shoals. By the end of our second year we were regarded as being among the top session musicians in Nashville.

"In 1970 I got interested in building a studio, primarily as a demo studio where some of us could learn to write songs. I got lucky right off when Kris Kristofferson convinced Joan Baez to let me cut her, and I cut a million-selling single and a million-selling album the first time out. As soon as that happened, all the underground artist began calling us."

Because of its position as the headquarters for the Nashville underground, Quad, as it is called by nearly everyone in Nashville, is regarded with a kind of "what goes on over there?" feeling by Music Row and a definite mystique has grown up around it. One reason is that it just doesn't look like a studio: old, converted house with a walled-in look, an eerie, outside red light glowing mysteriously at all hours, garbage cans out on the front porch, no visible entrance and no identifying sign, plaque or inscription anywhere. When passing Quad on the sidewalk, especially at night, and even more so if you're happening by it for the first time, you get the feeling that inside somebody's plotting to overthrow the government.

The second reason is that, "as soon as the underground began coming here, it seemed as if everybody else stayed away," said Norbert. "We would have

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Look What They Have Done

Continued from Page 4-B

business. And Shel Silverstein was tearing himself away from the Playboy Mansion long enough to make periodic trips to Nashville with his "Lord knows what" kind of songs.

But the cat who really started the ball rolling was Kristofferson, one of the original undergrounders who had scratched out a living on the fringes of the business for years until somebody finally realized just what he was doing. When Kris hit with such songs as "Sunday Morning Coming Down" and "Me and Bobby McGee" and "For The Good Times," it seemed that everyone wanted not only a Kristofferson song, but a song by any of those same cats who had been overlooked and even laughed at for so long. Country music couldn't ignore its underground any longer. And when Kris won Country Music Association Song of the Year in 1970, it was Katie bar the door. Suddenly it was like an invasion. Long-haired freaks, some of them even with beards, all wearing weird clothes an beads and peace symbols seemed to spring up out of the sidewalks. Bu this time when they went into an office, they were shown the boss's inner sanctum instead of the rear exit. This time Music Row couldn't affort not to listen. The underground was on the move,

Continued on Page 38-B

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62

RED LANE

Down A Red Country Lane

By JOHN PUGH

Without a doubt the principal criticism of underground country music and underground writers and artists is that they bear about as much relation to "true" country music as Mae West does to a vestal virgin. Because of underground country's different, ear-opening lyrics, the dress, appearance and attitudes of its creators and its large non-country following, such censure is somewhat understandable. Nevertheless, the rap is not only a bad one, but in many cases, a grossly mistaken one.

The truth is that underground country is often much closer to the grass roots heritage of country music than most of the blatantly commerical, assembly-line "product" that is ground out in the record mills on Music Row.

There are two reasons for this.

One: The underground cat was raised on the same country music tradition as his straight contemporaries. In fact, if you ask any underground cat who his favorite country artist is, chances are he will name Hank or Lefty or Ernest, or whoever was his favorite when he used to listen to the Opry every Saturday night after the week's plowing and planting was done.

Two: The underground cat is far more concerned with writing his best song that relates to his own personal, emotional experiences, or else that relates to the country and its people--the intended basis of country music--than he is in turning out some nice, commercial sing-along ditty such as "Rose Garden," or yet another three-chorder of the "You Broke My Heart So I'll Break Your Jaw" category. Witness the following verse.

"Tired ain't the word to describe my soul
Damn the man who ever pulled the first cotton boll
If there was anything around good enough to steal
I wouldn't work the Charleston Cotton Mill

"Charleston Cotton Mill," "Blackjack County Chain," "Country Girl" and a host of other such pristine country songs were all written by Red Lane, probably the best example of the underground cats who are country first and underground second.

It was Red who wrote the "Ride This Train" segment for the Johnny Cash Show, the best part

Continued on Page 38-B

Underground King

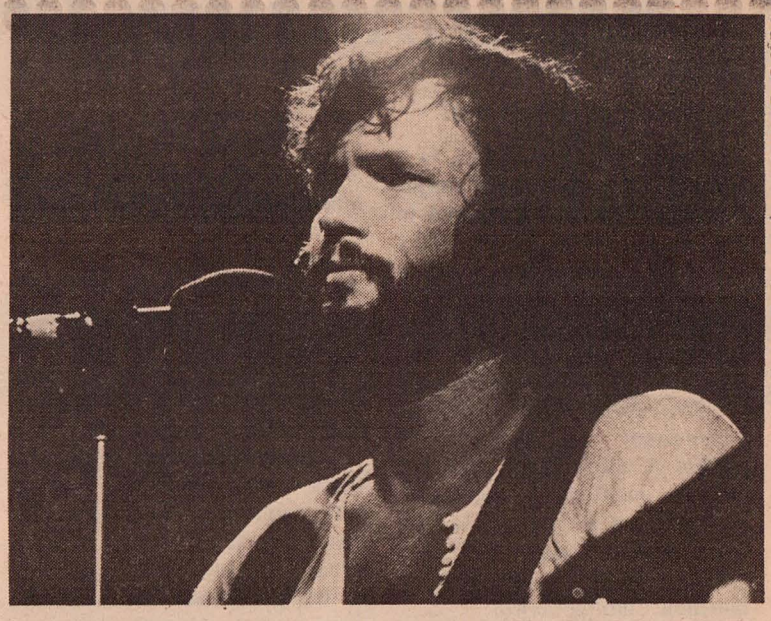
By GEOFF LANE

When you consider all that Kris Kristofferson has been through to reach the position he is in today, his attitude does him great credit.

He bears no malice - "That was yesterday", he will say - and when he does look back on the days before he became successful, he does so positively, choosing to recall the good in what were otherwise bad times for him.

The great lesson to be learned from Kris is that "uncommercial" is one real meaning of the word "underground". For though Faron Young (one of the first people to help Kris out) will tell you Kris's early songs showed no obvious promise, he isn't entirely correct. There are many early songs which probably will never be recorded, but there are also songs like "For The Good Times" and "Shake Hands With The Devil" which were written before the end of 1966. Why was "For The Good Times" ignored until Ray Price cut it several years later? At that time, Kris was no singer at all and it may have been that the beauty of the melody went unheard, but far more likely is the content of the lyric.

Kris loved the poetry of the romantic English poets such as Blake, Byron and Keats. Writing with much of the absolute simplicity of Hank Williams, Kris brought to his writing the frank sensuality of those poets. Though



The master songcraftsman of the decade, Kris Kristofferson, sings his first commercial recording success-"Why Me?"

lying and cheating songs were all too common in country music at that time, producers would still turn down songs containing the lines, "Hold your warm and tender body next to mine", or even, "Help Me Make It Through The Night."

Eventually, Kris's songs became commercial. Rejected songs like "Help Me Make It Through The Night" became Grammy award winners and his large catalog of class songs all hit at once. In '70 and '71 it seemed all you heard were Kristofferson songs. But they were sung by other people, you didn't hear Kris's version. **Though he was no longer an underground writer, he was definitely an underground singer.**

Today, three years after Kris formed a band and hit the road, he is an accepted stage entertainer and most country stations will play his records, though it took the astonishingly beautiful "Why Me, Lord?" to really establish him as a country singer.

Kris has, by his dogged determination, made it possible for writers with poor voices but great feel for their lyrics to make and sell country records. **Though many still term it underground country, the jean-clad singer songwriter is rapidly becoming an important part of commercial Nashville.** Texas-born Billy Joe Shaver could not have made his striking entry to the country field as an artist had Kris not gone before. Many writer's demos

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Buffy St. Marie

Continued from Page 3-B

primary difficulty even today. She wrote a song entitled, "Universal Soldier" and it was largely banned. Eventually, however, the song managed to become somewhat of a protest standard, with one strange misconception. Slmost everyone seemed to think it had been written by Donovan. And so it has been for many of Buffy's songs, and all of her hits. segments of the public--even the most knowledgeable public--think "Until It's Time For You To Go" was written by Rod McKuen, "Take My Hand For A While" was written by Jim Webb, "Piney Wood Hills" is public domain, etc., etc. If pretty girl singers are rare in the underground, one can see why pretty girl writers are even rarer.

One reason for Buffy's lack of credit is that by her own admission, "A lot of people have heard **about** me that have never **heard** me," a fact she attributes to her former record label, which she says never quite knew what to do with her, but never quite got around to giving her a release, either.

It took Chet Atkins to recognize Buffy's talents and to convince her to come to Nashville to record.

"My record company thought I was crazy," Buffy said, "but my only mistake was that I was premature. Two years later eveyrone was was coming to Nashville to cut country albums. I've been here ever since." As do so many other undergrounders who come to Nashville for the first time, Buffy arrived apprehensive.

But, as is always the case, it didn't take long for her fo fall in love with the whole Nashville scene. "Ever hear Charlie McCoy play guitar?" she will ask, like a child in wild anticipation. **"Fantastic!"** she will answer, erupting the word much as Old Faithful erupts steam, keeping in character with her all smiles, all bounce and flounce, all sparkle and bubbles personality.

It is this same ingenuous effervescence that Buffy employs--without slighting her bountiful musical talents--in her live shows, bringing off a seldom-seen dynamism in a female performer. at first it is some what of a jolt to see a chick with so much drive, so much talent and so much stage professionalism. Ana though the feeling never really leaves, it quickly gives way to one of just plain fascinated admiration. As if she did not already have enough going for her, Buffy shimmers with that extra-added, ultimate ingredient-her own special sex appeal, reminding one of a sultry girl next door. When Buffy says she tries "to give the people something they won't get anywhere else," she is again dealing in gross understatement.

"With my lack of record sales, performing has been what's kept me going," she said. "I've sat through so many shows and been bored to death that I knew I had to give audiences some razzle-dazzle. The sex appeal? I'm not conscious of it, but I am conscious of the color and glitter, anything that catches the eye. Basically, I'm just trying to give the audience a good time and let them enjoy my music.

"That's the whole secret of music: to communicate it and share it. I used to think it was cool to try to reach only an intellectual few. Now I feel that if a song doesn't sound good in the cab of a truck and if you can't dance to it, forget it."

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Explanation Of Underground Country

Continued from Page 3-B

If that sounds far-fetched, is it as ridiculous as the six major country stations who refused to play Kris Kristofferson's "Why Me, Lord?" AFTER it became the number one record on the country charts? As the song approaches one million sales and becomes a serious candidate for the CMA Song of the Year and subsequent "Grammy", (I predict it will achieve both), it arouses memories, unpleasant memories, of the reaction to Kris when he won "Song of the Year" for the first time with "Sunday Morning Coming Down".

Some of the finest country writers of today are labeled underground, just as Kris was until he hit with a sacred song. They had a festival of their own in Texas this summer. It was called "Willie Nelson's First Annual 4th of July Picnic" and it was held at Dripping Springs. It drew around 60,000 "underground" fans - five times as many as attended WSM's more traditional "Fan Fair" in Nashville. If ever there were a sign of the times, that was one.

Another was John Prine, who performed there. Discovered in Chicago by Kris along with Steve Goodman, John Prine's case underlines graphically the change in country music.

It belongs to America now. North and south, city and country. John's grandfather grew up in Kentucky where he played with Merle Travis and Ike Everly. John's father, like so many other country folk, moved to Chicago - but took his love of mountain music with him. His son, John Prine, grew up loving the music of Hank Williams and the Carter Family, but his voice sounded more like Bob Dylan and some of his songs have heavy words - for he had a city boy's education. With that voice, and those words, John Prine will get little country airplay, though his songs are truer to the roots of "real" country music than many of the production-line Nashville pop-country records played in place of his.

His good friend, Steve Goodman, has also recorded in Nashville. A Chicago Jew who loves country music no more, and no less, than the blues, Steve wrote and recorded "City of New Orleans" - one of the finest country train songs you'll ever hear. Arlo Guthrie had a pop hit with it - no one has had a country hit with it - yet - though Johnny Cash has cut it and Hank Snow included it in his album, "Grand Ole Opry Favorites". Also on Steve's album is "Mind Your Own Business" - a Hank Williams song. Steve received the thrill of his life when Vassar Clements, who played fiddle on it, told him that Grady Martin, doyen of Nashville guitarists, had remarked that the feel of Steve's cut was closer than any other to Hank Williams original.

And there is the real reason for this article. Tom T. Hall has commented that country people put just enough rocks in the bottom of the boat to prevent anyone from tipping it over. He's right and thank goodness. Unfortunately, there's more than just enough rock, there's too many, and it's having the opposite effect. **Country music is going pop BECAUSE too many radio station program directors won't play so-called underground country music.**

Here are a few examples: record companies vie with each other to "cover" pop group "Dawn", hits. Just how country are the bubblegum melodies of "Tie A Yellow Ribbon" and the rest — and how country are the "country" artists covering them? The same goes for the revival of old rock'n'roll songs like "Tossin' And Turnin'" and the others. They are a form of country music, but really they're just commercial. Cut 'em with fiddle and steel and call 'em country. Any slow R&B song can be cut country, and vice-versa, the music is so close, but there's a difference between attempting to better the original and rushing into the studio for a soul-less copy in an effort to beat rival record companies to it.

Waylon Jennings "You Can Have Her" and "We Had It All" were genuine interpretations of R&B records, good country music, not slavish hurried copies. Respectfully, Narvel Felts "Driftaway" had far less real feeling than Dobie Gray's pop hit, yet country music is supposed to deal with basic emotions with more feeling than pop music. The other day Johnny Paycheck - a tremendous country stylist - cut Dobie Gray's "Loving Arms". Dobie's record was played in the studio for the musicians to copy the licks and the arrangement - Larry Butler on piano was told to listen to the strings on Dobie's record and stay away from them. Clearly they were to be dubbed later. Johnny had precious little time to get into the fine country song "Loving Arms" is. Maybe it's just an album track, but it reflects little real credit on country recording in Nashville. Dobie's version is country and R&B and should be played by honest country stations. What a pity he's not considered country by programmers, every song he records seems to be copied country.

So today many country stations are playing a mixture of real country music, revamped rock'n'roll, hurried covers of pop and R&B hits and far too much smooth, easy-listening Nashville production line country. Which is truer to the roots of country music, "Why Me, Lord" and "City Of New Orleans" or "Rose Garden" and "Bad, Bad Leroy Brown"?

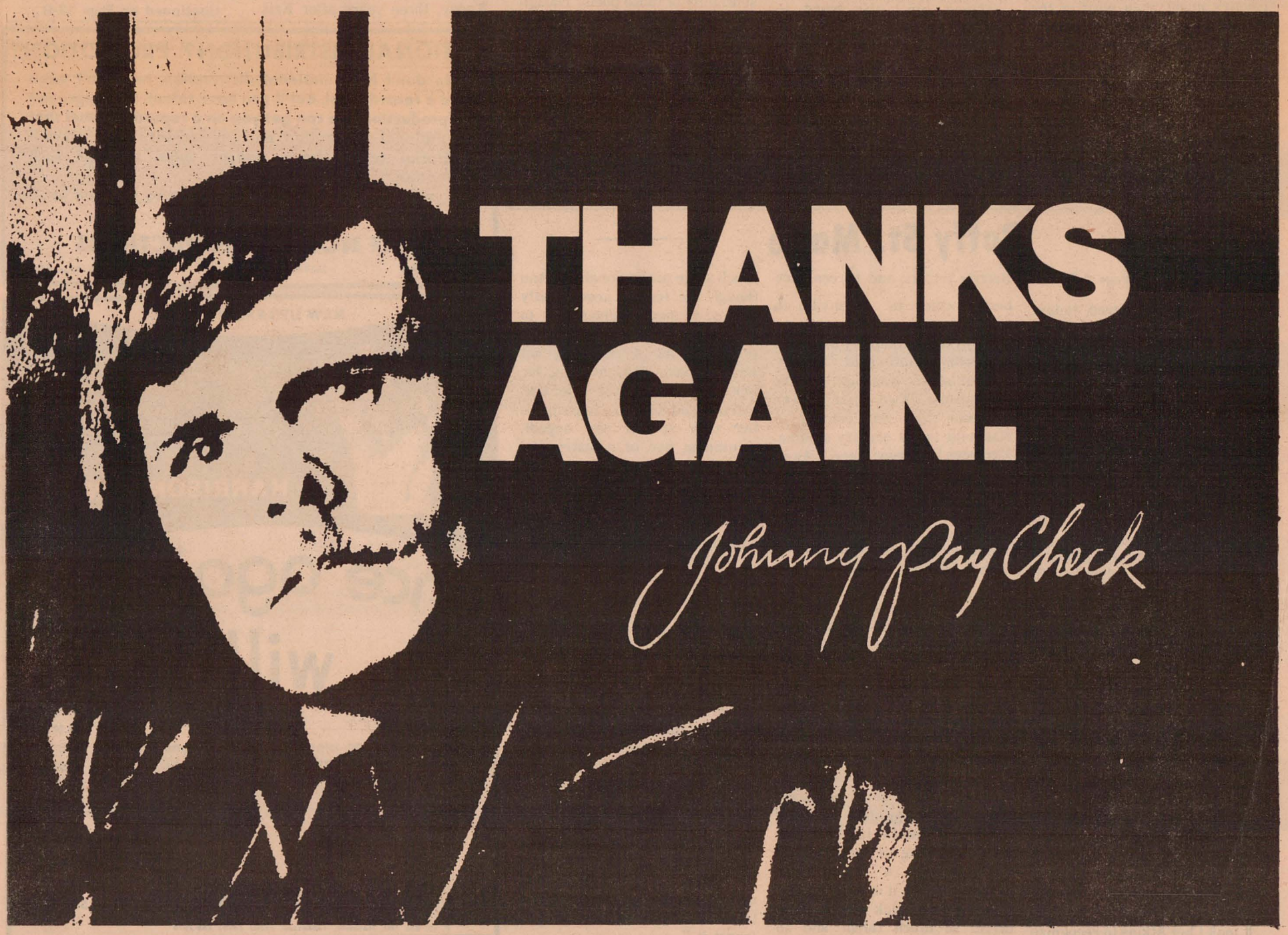
The music is changing, for the better, and Kris Kristofferson, Willie Nelson, Mickey Newbury, The Nitty Gritty Dirt Band and Commander Cody are making the country charts. But not without a struggle to be heard.

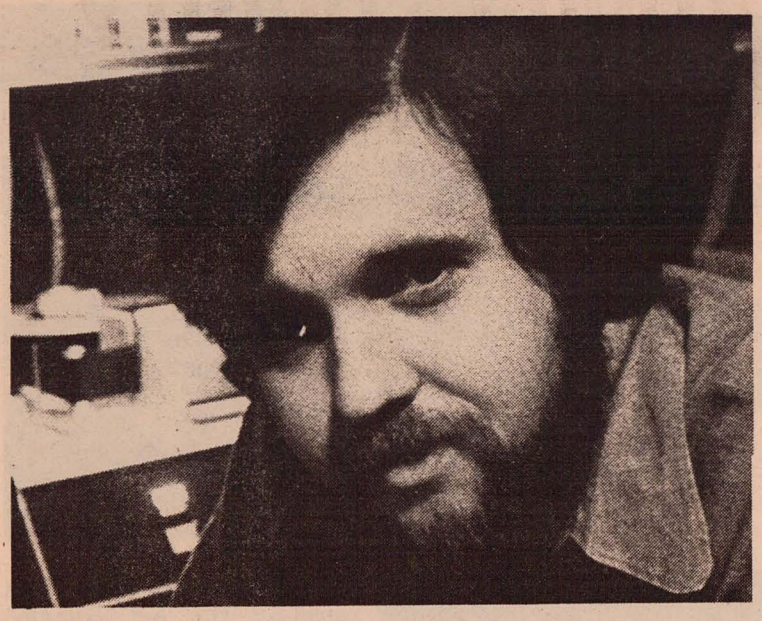
For how much longer will it be necessary to tune to "progressive country" stations such as KOKE, Austin, Tex., to hear their music and to hear Hank Williams, Lefty Frizzell, Billy Joe Shaver and the rest? Underground country music is no threat to "real" country music, it is real country music and more honest than much of what passes for country music on full-time country stations.

If the Ryman Auditorium is destroyed, and the Opry moved to "Opryland," it will be the underground country performers who mourn its passing together with people like Bill Monroe and Jeannie Shepard. To WSM and commercial Nashville, it will be progress.

Isn't there a moral somewhere?

Recording artist George Jones, who had originally been orderedby his doctor to three month's rest, resumed personal appearances earlier than expected when he re-joined Tammy Wynette September 20th for a 10-day tour of Canada and the western US.





NORBERT PUTNAM

Lost Airmen Find Their Way In Country

By John Pugh

The backbone of country music has always been the local five-piece band down at the local honky-tonk; groups with names like Doug Wilson and the Trail Dusters playing "Your favorite country and western music each and every Friday and Saturday nights down at the Wagon Wheel, three miles out of town on South 51."

True to their claim, each weekend thousands of these bands will entertain millions of people all across America, giving the friends and neighbors a heaping helping of picking and grinning, while all the good ole boys out there whoop it up, take a few "dranks," and dance close to their honey darlings on the ballad songs. Country music in settings such as this could very well be America's second favorite pasttime.

The country underground has its owns such groups, too, bands that go out each weekend and give the people a heaping helping of picking and grinning--underground style. Probably the most well-known of these groups is Commander Cody and his Lost Planet Airmen, headed by a personable ole boy named George Frayne, who describes his group's music as "boogie woogie truck driving songs."

"I grew up in Long Island on the Top 40," Frayne began, relating his sojourn into country. "I didn't know country music existed until my second year at the University of Michigan. I was

Continued on Next Page

Producing Artists

Continued from Page 6-B

loved to have had artist such as George Jones and Loretta Lynn, but none of them ever called. I guess that's how the mystique started. At timys I think Quad could just as easily be located in Muscle Soals or Memphis for all the impact it has on the music scene here. For example, Neil Young's 'Harvest' album, which was cut at Quad, was the biggest selling album of last vear. and I'd say 70 per cent of the local music community is unaware of it."

The underground, however, is not so uninformed. It has made Quad, according to Norbert, "the most successful single studio in America. Last year we grossed more money than any other one-room, independent studio in the country--$385,000. It is not unusual for a rock artist to come here and book the studio 24 hours a day for three weeks, just ot have it as his disposal whenever he feels like recording. Last year I put in 1,100 hours as a producer. And I've never run one ad. Most of my business comes from customer referral."

What percentage of his sessions would he consider underground country? "About half, people like the New Riders of the Purple Sage, Eric Anderson and Joan Baez." (In discussing the controversial Miss Baez, Norbert asserted that "she is actually not as country as she would like to be. Her record label has held her back from doing more country."

The pickers are divided in their opinons of Baez. About half dislike her, one-fourth like her and another fourth are neutral. Musically, almost all respect her, if sometimes grudgingly. One picker sums up much of the personal feeling toward Baez by saying, "It's not so much her views; it's the way she tries to force them on you.")

Has working with underground artists presented problems? "Only a couple of times. The ones I had always heard were the most tempermental and the biggest prima donnas have turned out to be the easiest."

What unique services, if any, does Quad offer an artist? "Concentration. I won't take an artist unless his company gives me the budget to do what I want, and we'll often use an entire three-hour session for just one song."

Does he recognize the label "underground country?" "Yes, but I think the word 'underground' has gotten a little dated. It was more relavant three or four years ago when it was first starting. Now it's getting difficult to know what is country anymore. Or what is underground."

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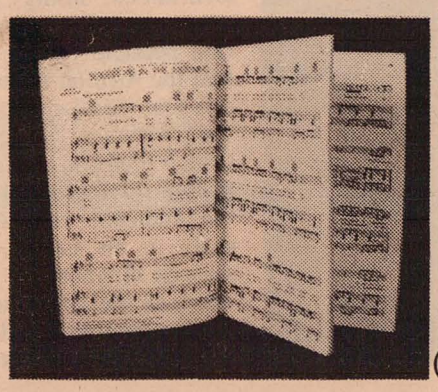
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A Jew Boy Enters Country

By GEOFF LANE

It's a strange blend: a strong sense of being Jewish, an educated fiercely individualist mind, and beneath it all the rich Texas country boy sentiment that made Kindy Friedman's move to Nashville inevitable, however out of place he might superficially appear.

The same unique mixture is there in Kindy's stage shows; he looks Jewish, continually chomps on a cheap fat cigar, wears brightly colored Nudie suits with traditional Jewish sequined designs--and Tony Lama cowboy boots. His patter is fast, aggressive and off-beat, full of satirical humour and disrespect for his audience. Is he joking, or is he serious? Kindy keeps you guessing by being both, and not waiting for you to make up your mind. It doesn't matter anyway--his music is serious and for real. He does have something to say. He uses country music to say it.

And don't let the whole "Jewboy" image get in the way of the music. Kinky needed it as a way of getting attention, of getting heard. With the exception of "Ride 'Em Jewboy," any Jewish reference in a song could equally well be replaced by any other minority group reference and the song mean the same thing--including the biting, bitter, "We Refuse The Right To Refuse Service To You." He isn't on any Jewish crusade at all and most of his songs have no special Jewish reference.

As his career becomes established, and his highly individual ability recognized, the

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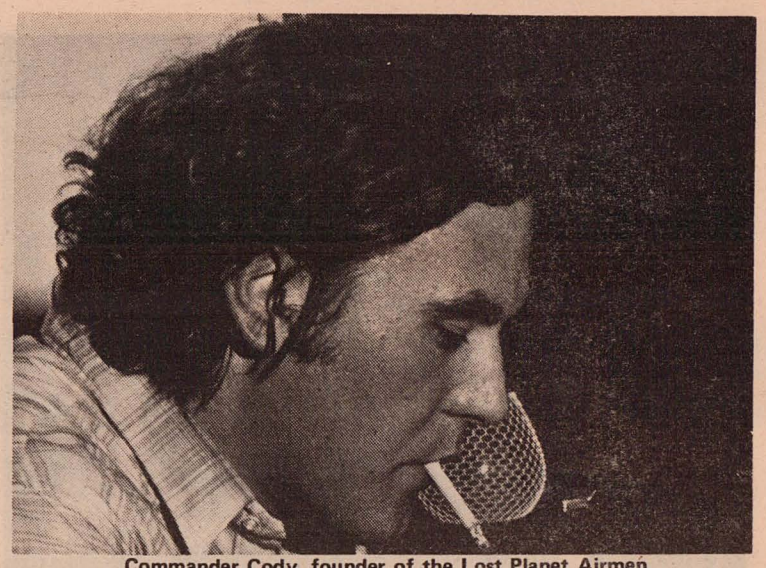
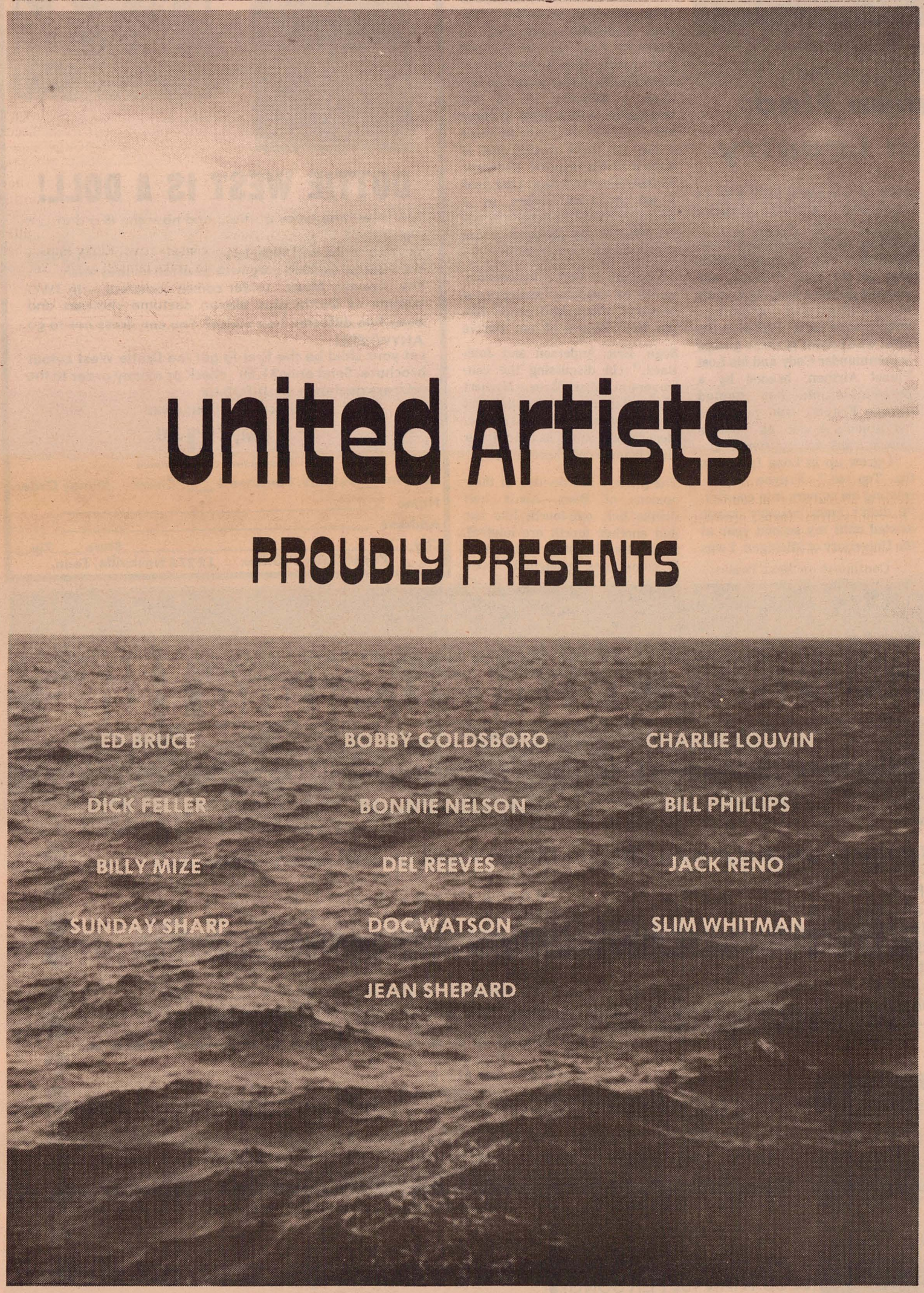


Commander Cody, founder of the Lost Planet Airmen



in a rock band when Buck Owens came out with 'Act Naturally' and 'Tiger By The Tail.' These were good dance tunes, so we included them. Then one day I bought a Dallas Frazier album for 59 cents in a drug store, and it made me decide to go full time with country.

"I was trying to think of a name for our group and came up with Commander Cody and his Lost Planet Airmen from the comic strips. Nobody ever thought of Commander Cody as a person. Eventually, somebody had to be the part, and it was gradually apparent that I was the one. I'm not that good a singer, so I started doing novelty numbers and talking songs, but my main interest is still in playing the piano."

Though Frayne carries the title, the Airmen do not have what would normally be considered a leader. Several of the boys take turns at the mike, and it is not until very late in their show that Frayne gets up from the piano and takes over. The Airmen do several other things not associated with most country shows. In the course of a performance they will seemingly-absentmindedly wander all over the stage, and focusing in on any one of the Airmen is like trying to keep track on one sock in a tumble dryer. True to the underground tradition, the Airmen's dress and appearance are also not what one would find in a straight country band, but they seem to enjoy overdoing underdressing.

"We're not selling fancy suits, we're selling our picking," Frayne replied. "At first nobody would accept us, but now it's no problem getting show dates. People have come to realize that long hair doesn't necessarily mean you're a hippie or a Communist. We get a good reception whenever we play before a country audience. In fact, our best country receptions have come at the last two DJ conventions."

Despite the DJ's favorable reaction to their live performances, many jocks still refuse to air the group's records. One possible reason for this is that the Airmen seem to take an almost high-camp attitude toward country music, and much of their material is very satirical. Frayne attributes this to some of the audience reaction he had early in his career, citing instances of abuse he took from some of the good ole boys out there after they'd had a little too

Continued on Page 17-B

Channel 5 News, Nashville, cameras roll as Kinky records at the Glaser's studio. Bill Holmes is playing banjo, in the background are, from the left, Willie Fong Young, Jim Glaser and Billy Swan.

fact that Kinky is Jewish will be no more important to his music than it is to Shel Silverstein--another excellent Jewish country songwriter. The main difference between them will be that Kinky wants to reach the educated city audience with country music, rather than the normal Southern country audience.

It took the intervention of the Glasers to really launch Kinky's career. No surprise, for they are about the most imaginative business operation in Nashville. They first signed Chris Gantry and then John Hartford when no one else was interested and they still believe making records is fun.

Chuck Glaser explained his involvement: "My real interest in Kinky was not because he was writing controversial songs, but because he's a helluva writer. He's saying things I think need to be said in a way everyone can understand. That's my reason for wanting to work with him. He has one of the freshest approaches to writing I've come across. When you find such a fresh approach, there's got to be a market for it somewhere."

Chuck Glaser and Kinky had a problem finding that market. Finally, after two years of constant consistent failure, they persuaded Vanguard Records to take the "risk." They would record and promote Kinky Friedman and his Texas Jewboys though they did omit the band name from the album and the single, "Sold American." They certainly didn't omit the Texas Jewboy image from the promotion and publicity angle. Though it sometimes works against Kinky now--he's an artist, not a record company gimmick--he needed it in the beginning.

"I'm not going to say I'm a better jew than say, Shel Silverstein," the 28-year-old, frizzy-haired Texan countered from way behind the shades he continually wears. (they conceal anything Kinky's eyes might tell you). "I think Shel's good for running with his real name, but why question me for doing Jewish stuff, why not ask Shel why he doesn't? Bob Dylan scrupulously avoided being a Jewish performer when he started--it wasn't very romantic."

It is clear, talking to Kindy, that "Jewboy" is a proud description which fits him, not a term of abuse to hurl at someone. He comes from Texas, growing up in Austin, (where his father is psychology professor at the University of Texas), Houston, and Kerrville, where his well-to-do parent's family ranch is situated. He did go to Hebrew school but his accent is unmistakably that of central Texas. And his music fits.

Somehow Texans define themselves more than other Americans. Apart from the obvious separate lifestyles of the predominantly Anglo-Saxon rancher, Chicano, Mexican and Negro, all the European settlers seem to retain much of their former culture separation. Luchenbach, Tex., where Kinky bravely began his first Texas tour, is very German. Everyone seems to belong to a minority while at the same time being proud to be a Texas.

This fact of life in Texas is stamped throughout Kinky's music. He doesn't take the overall view, he takes a highly individual, particular view. His songs are colored with precise, meticulous detail, not genealities. It's important to Kinky that Charles Whitman, the Texas Tower sniper, was a marine and an eagle scout in his telling of that sordid story, for example.

So, at first, it was natural to include Jewish references in his songs, and equally natural for the record company and The Press to seize on them. "I think we've got to use the tag where it helps us." Kinky thought, "The album doesn't have 'Texas Jewboys' on it. Every song doesn't have a Jewish reference. I'm bored with that whole thing, it's not in our control anymore anyway."

When Kinky says, "I am Jewish, that's the heart of the matter. I am also a Texan and a country boy," he's being as honest as he'll be with you. The song, "Ride 'em Jewboy" reflects this. Overlooked because of the title, Kinky's draws an accurate analogy between the enforced wandering of the Jews (his grandparents fled cruel repression in Poland) and the rootless, lonely cowboy. He evokes all of the pain, the "loneliness which can't be spoken," with both words and music. It is a complete song, with no flaw. The tune haunts you, the lyrics strike home. It is a compelling, real, honest song, proving Kinky's ability beyond all question. "Sold American" is by no means the only classic song he has written.

So consider all the talk of "Hewish consciousness" as over and done with a gimmick and a truth that got out of hand, overstated. Why is it so important whether he should play the Opry or not, or even the Grand Ole Gospel--Kinky has done both, when good judges such as Bill Monrie, Waylon Jennings and Chuck Glaser in Nshville believe in his talent, and nationally his acceptance has been remarkable. When Kinky played the Troubadour, Los Angeles, music club, Bob Dylan came to see him. Talking to Kinky afterwards, Bob asked if Kinky wrote "Carrying The Torch." He was paying the song--and the writer--a compliment. Chuck Glaser, who is biased-(he's Kinky's producer) called Kinky, "One of the great new individualists of the decade."

The blend works. All Kinky's melodies are country, though some are just vehicles for the words as with Tom T. Hall. His lyrics reflect all the country feeling a good country writer can express, but because of his different upbringing, Kinky sees traditional subjects differently which is refreshing. He avoids all the worn country cliches and pitfalls. Two things get him into trouble--he can be too clever, as with the song "Flyin' Down The Freeway," and he sometimes wears a tasteless chip on his shoulder, as with some of the lines and tone of voice of "We Refuse The Right" and "The Ballad of Charles Whitman."

"CHarles Whitman" could have been written to deliberately shock, just as "Get Your Biscuits In The Oven And Your Buns In The Bed"--hopelessly male chauvinist--could have been written: to draw attention. Within the country music industry which is ultra-conservative, Kinky finds it hard to make himself heard. Yet he is country. He may need to continue

Continued on Page 14-B

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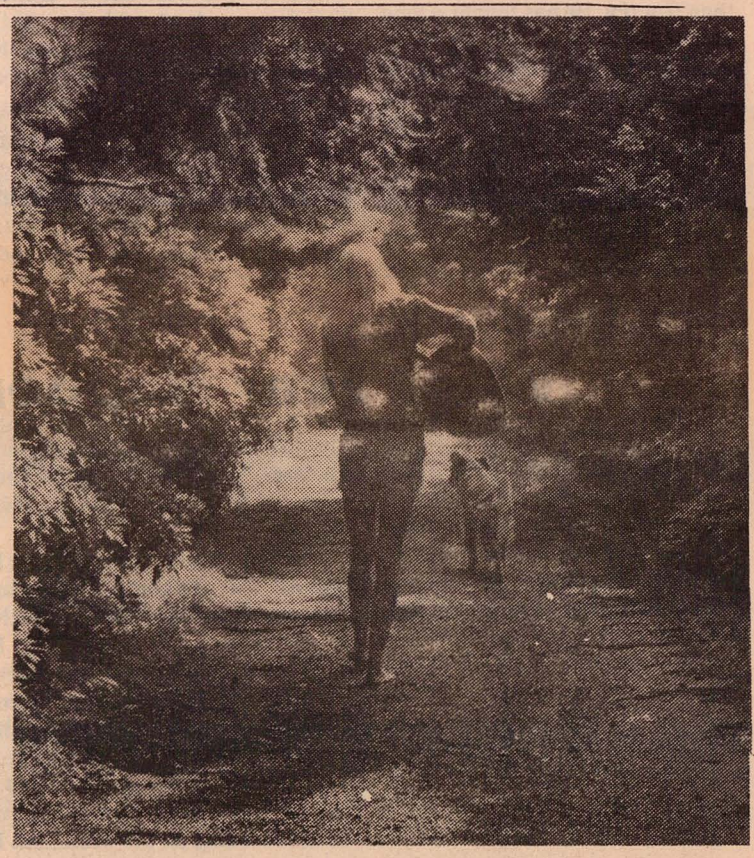

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Gantry: He Also Serves Who Only Waits

By JOHN PUGH

Not every underground cat has had the success of a Kristofferson, a Jennings or a Lane. There are dozens of cats who haven't been picked up on by Music Row for a variety of reasons. Some are ahead of their time. Some aren't sufficiently 'commercial," the worst word you can use around any underground cat, but a necessary requirement in some degree, regardless of the type of music.

Some are their own worst enemies. Some haven't been in Nashville long enough. And some just aren't good enough. These cats all share and dream more dreams and hope more hopes--keep waiting. . . waiting. . . always waiting for a chance or a break, or...sometimes **they're** not even sure for what.

One who waits is Chris Gantry, a strange cat who seemingly had it made a few years ago as a good, solid commercial writer--or at least was well on his way--and then for reaons largely known only to himself, chucked the whole bit. Perhpas no one else has had a harder time coming to grips with commercial reality than Gantry. He has fought a long battle with the music business, and at this point has retired to lick his wounds. Whether he comes out fighting again, makes peace, or gives up can only be answered in time.

"I'm still writing like a madman, " said Chris, "but the last three years I've been in exile, so to speak. I've been keeping to myself and doing a lot of thinking about my predicament. Now I've got an album coming out that defies everything this city has stood for musically and spiritually. I used to write songs for mateial rewards; now I write from what happens at the moment. I spent eight or nine years on Music Row and fell into the same traps as everyone else: pills, speed, staying up two-three days, etc. A person has to come through all that to see where it's at. I'm now writing to show anyone who is trying to come to terms with himself a perfected reflection of a person (himself) who was very ignorant at one time."

Wheather Chris has reached perfection is a debatable point, but he seems to be sincerely trying as he spends most afternoons listening to a guru while partaking of his organic lunch. It is hard to tell just where Gantry's head is or just what he is questing for but, compared to most cats on Music Row, he is really on a solo trip--something hardly unusual for him.

"I'll be the first one to admit I've been a bastard,', he said, speaking of his past scrapes with the powers-that be. "But I feel my music is as potent as anyone else's, regardless of my ideas or reputation. I don't think that factor of **who** wrote a song should be stronger n **what** the song says, and if the business can meet me on those terms, I can be reconciled with it. In fact, I'd love to be reconciled with it,but it would have to be in my own way."

In view of his leave of absence, one wonders how Chris has made it the last few years. If they'd look into themselves, they'd find **their own writing** is how they want to make it. I've 'made it' in the sense that I've gone to the farthest limit of my ability."

Is it possible that he left Music Row because he didn't have the tenacity to stick it out? "No, I'm still fighting," Christ replied. "But I'm fighting in my own way--with the freedom to take it or leave it. Songwriting means everything to me, but at the same time I don't expect anything from it."

Would he consider himself underground country, or what? "Whenever anyone tries to type me, I just walk away, whether it means a royalty check, or whatever," he said. "Underground? Another word that means nothing. There's no such thing as pop or jazz or blues or anything. Music is music.

"I just wish there could be music without the music business."

Another Dickey Lee single has been released by RCA Records. Title: "Sparkling Brown Eyes."

The song was made popular two decades ago by Webb Pierce, a country music legend who has always been one of Lee's "idols."

Chris Gantry

Readers Service:

Beware Of Music Shysters

By JOHN PUGH

It has been written that everyone has the idea for a million-selling song. It's just that few ever do anything with it. This column is for those of you who have (hopefully) written your song, and now want to know what step to take next.

Songwriting, like all music-related fields is very difficult to break into, and you should be prepared for a long, hard, often discouraging struggle. If you are serious about songwriting, the sooner you come to terms with this fact, the better. Every other successful songwriter has.

So much for the pep talk. Now for the technicalities. First, make a tape of three of four of your best songs, recording on the speed of 7½ inches per second, using one side only, and thoroughly erasing any material already on the tape. "Songs" means just that: **a completed work of words and music.** Do not send "song poems" or "song melodies" or "song ideas" and expect someone else to complete them for you. Include with your songs a typewritten separate set of lyrics for each separate song, a typewritten letter of introduction and--by all means--a stamped, self-addressed envelope. Then send your songs to a **reputable song publisher only.** Do not send them to any trade paper, official organization, licensing agency, record company or individual artist.

Information on reputable publishers specializing in country music can be obtained at no charge by writing the Country Music Association, 700 16th Ave. S., Nashville, Tenn. 37203. As many publishing companies do not accept unsolicited material, it may be a good ideal to first query a publisher on this matter. If your songs are accepted by a publisher, he will pay all costs of publishing them, including the copyright (which is assigned to the publishing company) and will then "pitch" your songs to the various artists and producers.

Publishing companies often differ in their desire, need and ability to pitch new songs. Therefore, it might also be a good idea to inquire of writers who are-have contracted with the company to get some idea of the company's attitude and capabilities. If one publisher turns down your songs, don't be hesitant about sending them to another. Publishing companies vary widely in their evaluation of and need for new material.

Probably the question most-asked by new writers is, "How can I protect my songs from being stolen?" **A reputable publishing company will not steal your songs.** And there is really no way you can stop a disreputable one. Your own copyright, then, is of questionable value. But should you desire one, complete the Library of Congress Form E and send it, along with one copy of a leadsheet and a $6 fee to Register of Copyrights, Library of Congrees, Washington, D. C. 10025. It should be noted that mailing your songs to yourself in a registered letter will give you the same legal claim.

One sure way you can protect your work is by **never paying anybody anything to set your poems to music, or to print copies of your song, or to give you a "professional examination," or any other come-on of this type. You should also know that no reputable publishing company advertises for songs, or requires you to pay any part of the publishing costs.**

This column will not attempt at this time to go into contracts and methods of payment, except to say--though it seems stupefyingly repetition-that you should positively understand ever word of any contract you sign. If you are not sure, definitely consult a lawyer.

Marvin Rainwater:

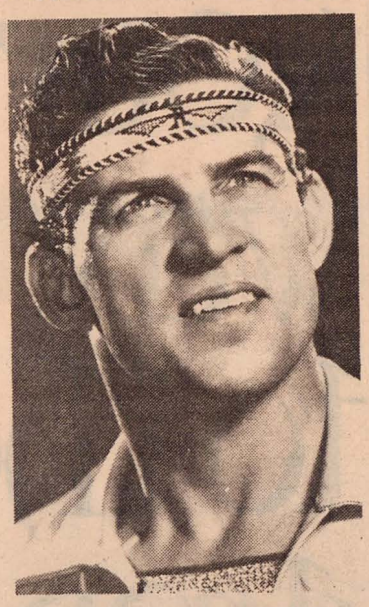
What Ever Happened To?

By JOHN PUGH

A full-blooded Cherokee, Marvin Rainwater cut a striking figure on stage in his Indian regalia, and made an even more emphatic impression on country music in the mid-1950s to the mid-1960s by starring on the old Ozark Jubilee TV show and with his hit records such as, "Whole Lot Of Woman," "Half Breed," and--foremost--"Gonna Find Me A Bluebird." Marvin now lives in Harvey, Ill., a suburb of Chicago.

MUSIC CITY NEWS located him on a busman's holiday in upstate New York, where he talked of his career the past few years.

"Six or seven years ago I moved to Illinois," Marvin related. "I was working so much in the Upper Midwest that I decided to move to a centrally located base of operations. Since then I've been working clubs all across the country and in Europe, and making pretty good money, but not what I once made. I've been recording all the while, but I haven't had any hits, which tends to make people think you've dropped out of the business.



MARVIN RAINWATER

"For a long time I failed to notice the changing trends in today's sound, but lately I've updated my music. I went to Nashville recently to record and told the pickers, 'Give me a Freddie Hart-Charlie Pride sound.' They said, 'You mean Freddie Pride?' I said, 'That's right.' So we'll see what happens. I'm with KAJAC Records now, and feel I'm lucky to be with them. The big labels have so many artists that it's often hard to get individual attention, and the small labels often don't have the resources to promote you properly. For me KAJAC has been a good combination.

"I'm still writing, but I haven't been very commercial, it seems. I've been on the Hank Williams style of 15 years ago, and never seemed to come with anything new. I guess I've been living in the past a little.

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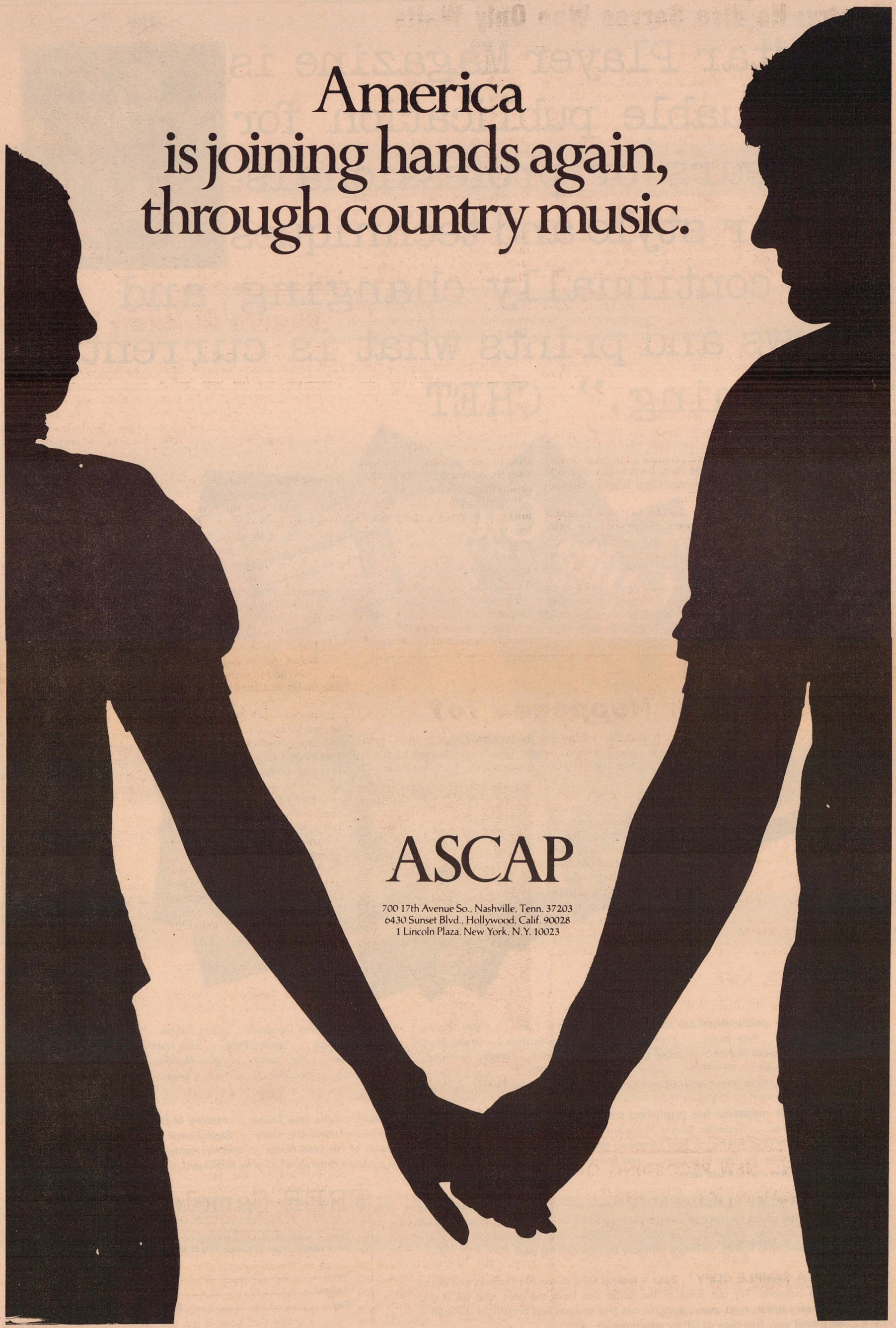
Kinky

Continued from Page 13-B

appearing "tasteless" and "shocking" with similar songs in the future. This is unfortunate, but great as "Sold American" is, without the "Friedman Fever" that has afflicted the Press this summer, it would have remained a Glen Campbell album track.

Kinky Friedman is good for country music. He's added interest to the music scene, expanded the range of country music, hitting out at too easy acceptance of the way things are, and he's brought a little prejudice out into the open.

America is joining hands again, through country music.



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The Great Country

By Don Thomas

To the uninitiated, the neighborhood tavern is reckoned to be a social evil located somewhere between a sultan's seraglio and The Black Hole of Calcutta.

Grandmothers pray against it; mothers warn their sons against it; wives rail against it; preachers preach against it; and some damn fool politician is forever trying to close it down.

That's a shame.

Even though I hae too much of a permanently crooked elbow to be a fair judge, I'll tell you this much: the local bar is the finest thing that ever happened to country music.

The local bar, being what it is: a small, low overhead, unpolished operation, afford a nice income to one or two guys of a guy and his wife providing somebody knows how to handle the crowd and buy booze intelligently. The name **local bar** intimates that one exists on every corner of every street in every wet town in the United States. And that's true.

Because there are so many local bars in any given town, competition can get rough; so most bar owners do whatever they can to attract a crowd. Among the things they do is to hire a small country music band and permit dancing. Now Al and Marge sure can't afford Merle Haggard on their wispy budget so they hire who'll ever work for 18 bucks a night. "Who ever" invariably turns out to be a beginner.

Go into any local bar on any Friday, Saturday, or Sunday night and on whatever passes for a stage you will see three kids glistening in sequined shirts and blue jeans exhuberantly honking out the most beastly country music this side of heaven!

What's important is that they are on that stage and they are honking. That stage is the great training ground for country artists. Among those kids who right now are trying to make up in enthusiasm what they lack in talent are the semi-finalists who will be recording in Nashville five years from now. Among the semi-finalists, deeply buried at the moment; is another Jimmy Rodgers, or Hank Snow, or Buck Owens.

When they're on stage night after night, they'll learn their instruments and their styles. They'll learn control and delivery. While all of this is critically important, during the breaks they may learn something even more important. Important enought that it's the magic that separates a proficient musician from a star.

He'll learn people. He'll see them. He'll talk to them. He'll listen to them. Most of all: he'll listen. He'll meet the happy, the sad, the ambitious, the desolate; he'll meet the great guy, the phoney, the braggart. He'll learn that most of them are trying to express their lives, their sadnesses, their victories with a glass. When he has learned to empathize deeply enough, the young musician will realize he can do the same thng with his guitar. Depending on the extent of his talent, the youngster will make his professional name writing about these people.

The greatest single tragedy that has overtaken jazz in this country is the gradual decline in the number of cheap clubs in which the aspiring jazzman can learn his trade. Check around and see for yourself. There are enough clubs if your name happens to be Art Blakey or Cannonball Adderley, but whee do the young, inexperienced jazzkids go?

So let us lift one reverently to the local bar. As long as "Al and Marge" stay in business and as long as they hire young kids with more drive than direction; as long as guys and gls can find some mahogony to rest their knees against while they talk, country music will be in good shape. Country musicians can get along without Nashville. They did for years. But without those bars, they'll remain unbaptized.

Ben Peters:

Turning Attention To Singing

By Tom Robinson

It is like adding another feather to the hat.

Ben Peters is turning a tune to recording.

If it comes off like his song writing business the tune will be sweet.

Peters, Grammy Award songwriter and music publisher, has released his first single since signing with Capitol Records. It's a sporty step for a boy who was raised around the Mississippi delta.

It's not that Peters needs to rely solely on singing to make a comfortable living. A man who pens "Kiss An Angel Good Morning" and "From Heaven to Heartache" can live off song writing alone.

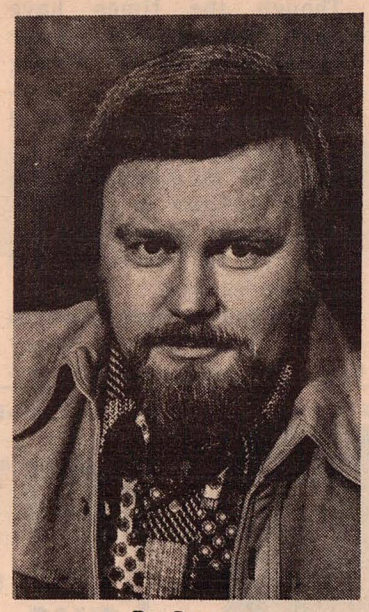
But is sounded like a good idea so the bearded writer is giving recording the college try. "Capitol wanted me to record," said Peters. "So why not give it a try?" It is nothing new to Peters. A few years back he cut three records with United Artist.

"I remember I had a song I really liked and thought I could sing," he said. "My co-producer liked it too. So I cut it." The song? "San Francisco Is a Lonely Town."

Now, "Would You Still Love Me," on Capitol, has rekindled Peters' desire to record.

Peters' songs manage to make the rounds with the top singers at a consistent pace. Today the telephone at his Nashville home rings at a steady clip with song demands. It's enough to keep a man busy through a 40-hour week.

"Song writing and publishing is a full time job," said Peters. "So with this recording business I can't afford to spend a lot of time working on the road. Besides, I have got a home and family and see no need in leaving them unneccessarily."



Ben Peters

It's not often Peters leaves home. His office is tucked in his fashionable home with tape recorder, guitar and sheet music all within arms reach.

At the time Peters has more than a handful of songs aired over the country music radio stations. His music tends to take on the boy-girl relationship. It might be lighthearted like "Kiss An Angel Good Morning" or hurting song like "Misty Memories", a Brenda Lee record of last year.

Today, "I Need Somebody Bad," by Jack Greene and "Don't Give Up on Me" by Jerry Wallace are two songs Peters' rates high among his credits. Then there is Faron Young's "Just What I Had In Mind", Hank Locklin's "Jonas P. Jones" and Skeeter Davis' "I Can't Believe It's All Over" solid Peters' music.

When Peters discussed his success he still recalls the hard times and frustrations of trying to get his foot and music in the door.

He started dabbing with song writing as a hobby in the Navy. Peters liked it so much he decided to make a go of it professionally. "I remember the frustrations of that year of waiting," he said. "At the time I had an office job in Atlanta. I can remember on lunch and coffee breaks walking up and down Peachtree Street trying to think up ideas for songs. I would go home at night and at one in the morning I would be writing songs.

"I had signed with a publishing company and was sending all my songs in to it," said Peters. "I kept waiting. I got frustrated."

But he got his breakthrough when Roy Drusky recorded, "If The Whole World Stopped Loving" nearly eight years ago. Peters' other early hits included "Turn the World Around," "Before the Next Teardrop Falls," and "That's A No No".

Even today Peters admits to an occasional writing which isn't up to par. "I don't care who it is, but everybody writes a bad song," he said. "But it doesn't frustrate me much anymore."

Ben Peters is too busy kissing angles, recording and writing to get frustrated.

Commander Cody

Continued from Page 12-B

much firewater. "It didn't make me want to stop playing country music," he affirmed, "but it did give me a very satirical outlook on the whole scene."

Even so, he speaks earnestly of wanting to play more such dates. "We play mostly rock clubs," he said. "When we do play a country place, it's somewhere Waylon Jennings or Willie Nelson would play. I'd like to play more straight country gigs. We can go one place and headline and the next place nobody knows us. Right now I'd say 75 per cent of the country audience would know us. I'd like to make it a hundred."

New Image For Skeeter

The 1973-74 model Skeeter Davis is going to be different, if plans now being drafted materialize.

The new Skeeter isn't going to change her voice style or her warm rapport with her audiences.

Skeeter, with an eye on bookings on college campuses, is coming out with a new image clothes-wise.

She's going to be attired in what is termed "sophisticated country". Perhaps a more understandable description is the "now style".

The RCA artist, who had a million seller with "End of The World" and currently in the music charts with a ballad, "I Can't Believe It's All Over", has hired a five piece band to back up her vocalizing.

Skeeter, a native of Dry Ridge, Ky., also has hired a new managerial representative, the Charlie Lamb Agnecy.

Lamb, a well known figure in all phases of the music business. also includes among his clients. Doug Kershaw, the Ragin' Cajun and the Stylish Skeeter.

Wayne Kemp and O.B. McClinton was the talented team providing entertainment September 2 for WDEN Radio, when the station celebrated its annual anniversary in Macon, Ga.

Billy Edd Is Poet Of The Mountains

By JOHN PUGH

Billy Edd Wheeler is driving over the winding two-lane roads that cut through west-control North Carolina; around the curves and over the rises and down the gentle slopes; past all the neat, brick Calvary Baptist Churches, all the neat, brick Valley High Schools and all the neat, brick frame houses with their lofty stands of corn out back and their impeccably-manicured lawns out fron and their '71 Galaxies and Bonnevilles in the drive.

Though the times have changed, these roads will forever be remembered as having spawned generations of lead-footed good ole boys who roared out of the nearby mountains by the light of the Carolina moon with a load of mash in their tanks and a passel of feds on their tails. Used to be, out here every road was Thunder Road.

But, by and by, there sprung up a new mill here, a new factory there, the county agents persuaded people to rotate crops instead of planting tobacco all the time and this stopped the soil depletion, and the post-war prosperity opened up all sorts of opportunities, and all the good ole boys either got a job down at the textile plant or else took to selling their corn instead of fermenting it, and their sons and daughters went off to college and came back as cost-control accountants and production managers, mortgaging a little six-room place on an acre and a half, joining the Kiwanis and Women's Auxiliary and raising their 2.4 kids, and in a span of 15-20 years the whole region went Hard-Working, Respectable, Tax-Paying. Nowadays they refer to their roads as Route 70 and Highway 221, just like anywhere else.

It is these people whom Billy Edd Wheeler is driving over from his home in suburban Asheville to entertain. They are holding a local arts-crafts-folklore festival, and want someone who will compliment the program. They could not have made a better choice. Billy Edd Wheeeler--a walking slice of American--is coming to sing them the songs and tell them the stories of his beloved Great Smoky Mountains.

Carolina morning and country roads find Billy Edd looking for songwriting inspiration.

It would be hard to find a man who is more a product of his environment than Billy Edd Wheeler. The verdant, mist-capped Smokies--their legends and denizens, as much as their physical presence--have shaped his attitudes, his philosophies and his writing to the point where he is the chief chronicler of his adopted part of America; a modern-day counterpart to what Washington Irving was to the Hudson River Valley of New York, what Carl Sandburg was to the Midwest and what Robert Frost was to New England.

"I've always drawn heavily on Americana the background, characters and stories of the mountains," Billy Edd began. "Mountain people hae always loved stories. Before radio and TV this was their main entertainment. Children would gather around the village storyteller and beg him to go on all night. I've loved to listen to storytellers all my life. I used to help a man on his tobacco farm just to hear him talk. I never got any pay, but I stored a wealth of information and insights."

Today his accumulated knowledge is being imparted in the form of books, plays and--first and foremost-songs. His West Virginia outdoor drama centered on the legendary feud of the local Hatfield and McCoy families is in its fourth summer. Billy Edd has treated the heretofore always comically depicted clans as serious subjects, and knows whereof he speaks, having done voluminous research and copious interviews with surviving progeny on both sides.

At the slightest provocation he will talk for great lengths on the two families and their long, bloody warrings, citing such little-known facts as their actual great deal of intermarriage. As he does, he becomes a doting teacher helping his pupil see the light. Often a righteously indignant doting teacher. "The whole thing has always been shown as something out of Li'l Abner." he said disgustedly. "I was determined not to let that happen in my play. I wrote it as it happened. It's certainly no comedy."

His next venture will be a similar undertaking on John Henry. Certain lackings, however, have made for slow going. "With all his legends there's not any research on that man that I can find," he said. "I've got bookfinders in New York looking for books on him and even they can't find anything. I'd like to write a 'Porgy and Bess' on him if I can ever find some background."

There have been no such deterrents to his publishing a book of his poetry, starting a novel, and having written dozens of songs--most of them dealing with some aspect of mountain life, from the hilarious "Ode To The Little Brown Shack Out Back" to the haunting poignant "The Coming Of The Roads."

To understand Billy Edd's affection for the Smokies it is necessary to understand his pre-North Carolina background.

"I was born in a coal camp in West Virginia," he began. "It was a dirty place of slag and mud. When I was 16 I heard about Warren Wilson College down here where you could work out your tuition. It sounded like a place I'd like to try, so I came down and enrolled. It was such a contrast from where I had been in West Virginia; the sun was brighter, the grass was greener, the streams were clearer. I loved the way the smoke swirled around the mountains after a rain. I responded physically to all this. At the same time I was being exposed to literature, music and art for the first time and was undergoing a tremendous mental expansion. It made me want to

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Mountain poet and mountaineer spokesman, Billy Edd sings the hopes, fears, dreams and tragedies of his people.

write, to paint, to woodcarve, to experience everything I could. The mountains had a deep influence on me. They have a lonesome quality and this made me introspective."

It is this same introspectiveness--born of the hemmed-in feeling one gets among the endless, towering peaks--that have rise to the region's paramount annalist: the late Thomas Wolfe, author of **"Look Homeward, Angel"** and **"You Can't Go Home Again."** Though each is a separate study, both Wolfe and Wheeler present certain similarities and certain parallel contrasts.

- Because of his unvarnished portraits of many of the town's leading citizens Wolfe was made most unwelcome in Asheville for many years. Because of his great empathy for mountain people, Billy Edd is accorded a mild local celebrity status. (In a clothing store a salesman tells him confidentially that "Billy Edd Wheeler shops here all the time." "Is that right?" he asks. "Who's Billy Edd Wheeler?")

- Both have the innate storyteller's facility with words and language. "Wolfe got a little laborious sometimes," said Billy Edd. "Like, he'll stop in the middle of his story and tell you everything that was going on in the world at that time. But for pure beauty of language, for supremacy in style and skill with words, there'll never be anyone greater than Thomas Wolfe."

- Both have the same drive to experience everything life has to offer. "With Wolfe, though, it was an obssesion," said Billy Edd. "Whenever he went anywhere he had to see everything, do everything, smell everything, taste everything. He couldn't rest until he had exhausted every new experience. I think that's one reason he burned out so erly. I have a lot of that, but I'm not obsessed by it."

- The incredibly fecund Wolfe is matched by the impressively diverse Wheeler. Painting, ceramics, sculpture, woodworking, even cooking: there is hardly an artistic endeaver in which he doesn't possess some degree of dexterity. "I learned most of it at Warren Wilson," he said. "We did a lot of hard work, but in many ways it was like a craft camp. And the rest is just the artist in me that has to come out. To me all creativity is related. So it's partly the desire to create, partly perfectionism and partly nervous energy. I may not be too talented at these things, but it's something I have to do to express myself."

His primary expression, of course, is in his songwriting, which has found grist for the mill in nearly everything his fertile mind cogitates. He sees mock outrage at the demolishing of a nostalgic outhouse, wry humor in the frequent games of one-upmanship between spouses, and a paralyzing grief in the man whose cherished mountains are being ravaged by strip miners. Because of these unique viewpoints and his singular way of putting them into songs, he has been termed one of the few true poets of his time. "If some critics have called me a poet, I'm flattered, but I wouldn't call myself one," Billy Edd said. "Anyone can versify, rhyme and meter and call himself a poet. But a poem is a rare combination of word, beauty, meaning and originality. I have poetic impulses but that's about all."

But if less than a poet then, he is still more a storyteller. Living in the mountains, associating daily with their inhabitants, and saying for them what they cannot say for themselves, he has become a spokesman for his voiceless comrades, singing--in much the manner of the ancient, wandering minstrels--his tales of the hopes, fears, dreams and--most of all--the tragedies of his kindred spirits.

"Look how they've cut all to pieces Our ancient poplar and oak And the hillsides are stained with the greases That burn up the heavens with smoke.

"I've been giving strip miners hell for years, but I don't see myself as a spokesman," Billy Edd said. "A spokesman implies that you represent a certain people's viewpoint, and I don't know if I do that. Some of these people may favor strip mining because it provides jobs. Besides, a true spokesman has to be out among the people, going to Washington, organizing protest, etc. I can write about it, but I have to let somebody else do the grass roots work. Occasionally they use my songs in their causes. When that happens, I feel like I've made my contribution."

That night as he closes his show, he somewhat inadvertently illustrates the reason for his self-abridgement. In 1963 Billy Edd wrote and recorded "Ode To The Little Brown Shack Out Back," which has since sold some 500,000 copies. His most wellknown song it is a classic side-splitter about a man mourning the march of progress which has resulted in the dismantling of his memory-laden comfort station. Billy Edd gives the song appropriate build-up, regaling his audience with a number of outhouse jokes, and then eases into his droll reminiscences of peeping through the quarter moon, keeping a wary eye on the yellow jackets, reading the Sears and Roebuck catalog and, fondest of all, not having to pay his way in. It invariably brings down the house.

And it invariably leaves evryone talking about how funny Billy Edd was tonight. Thus, the almighty **Image** is Billy Edd Wheeler, Court Jester. The other Billy Edd Wheeler, the Billy Edd Wheeler of depth of sensitivity and beauty--the poet and the

Continued on Page 30-B

CYMBAL SHOWMANSHIP AT ITS BRIGHTEST

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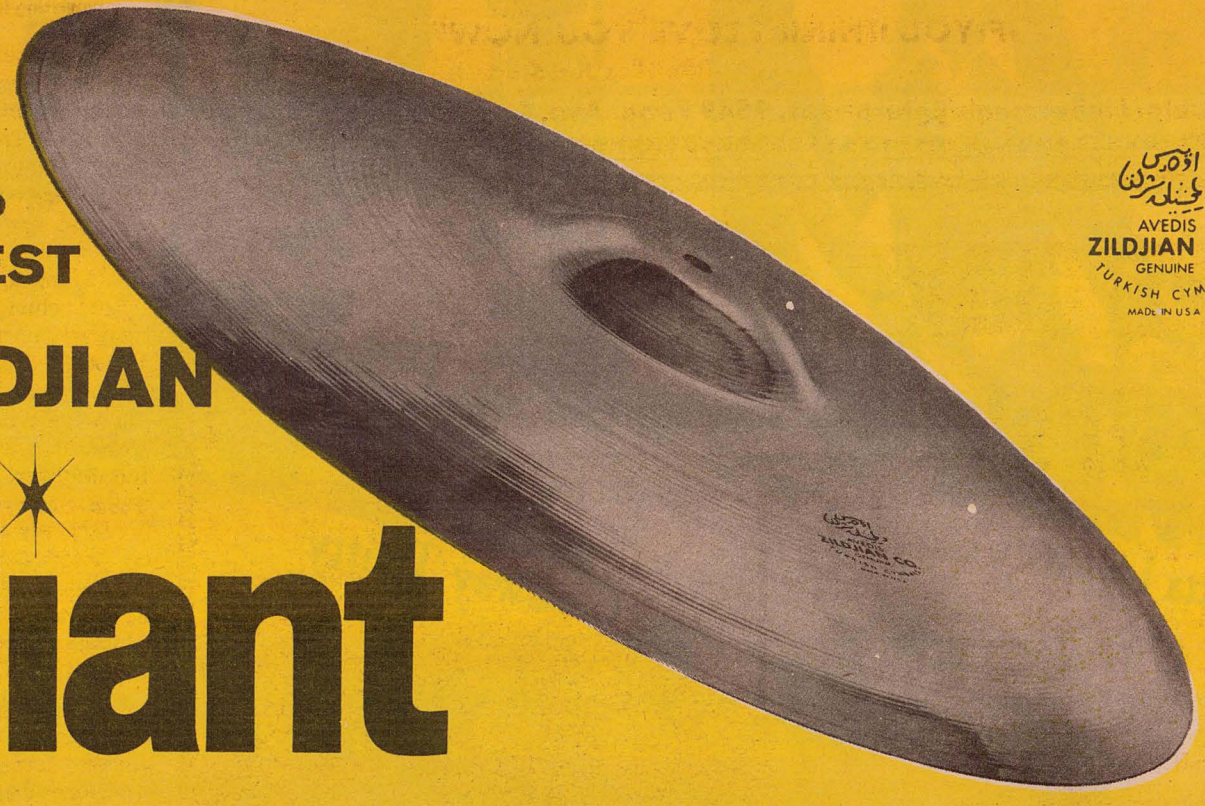
Brilliant



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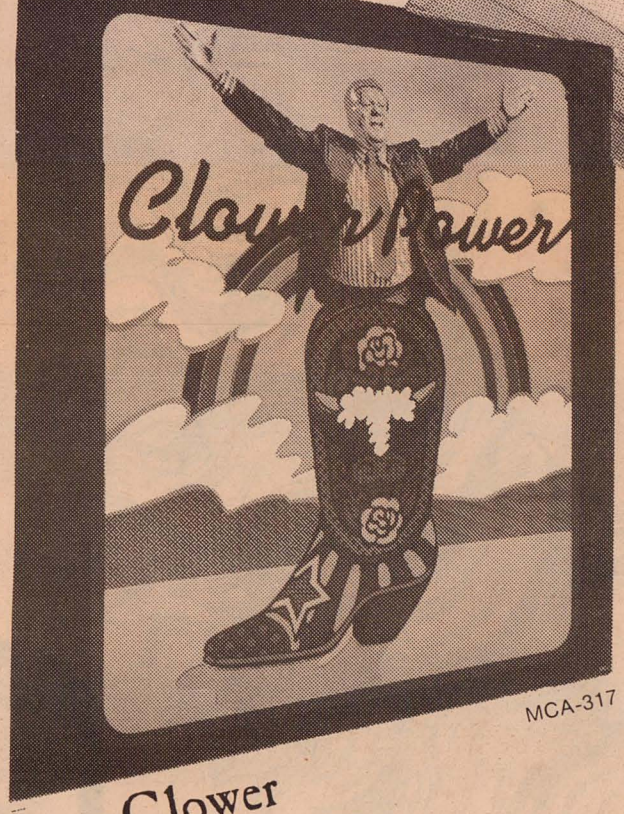
MCA-338

Jeanne Pruett



MCA-317

Jerry Clower

No.1 Song

WINNER: "WHY ME, LORD?"

"Behind Closed Doors"
"Satin Sheets"

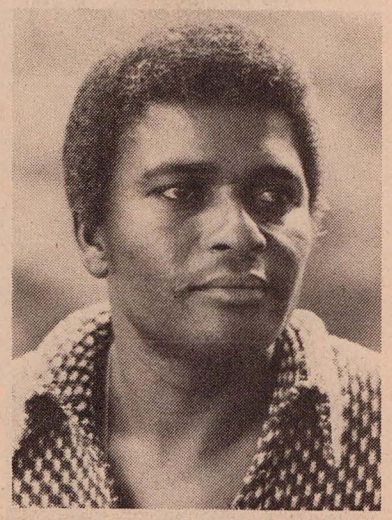
No.1 Country TV Show

WINNER: HEE HAW

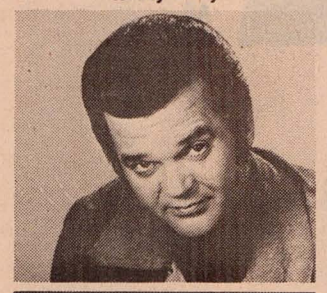
Good Ole Nashville Music
The Porter Wagoner Show

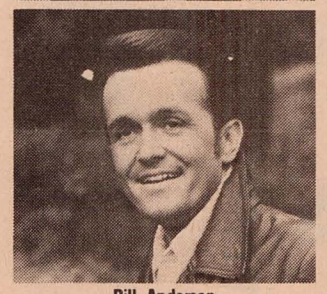
No.1 Male Artist

WINNER: CHARLEY PRIDE



Conway Twitty





Bill Anderson

Country Music's Most Significant Poll

Here they are! The winners and runners-up in the greatest poll in country music! Check the surrounding page to see how your favorites came out.

This is the 6th annual MCN Popularity Poll, and its importance grows steadily. Recognition in this poll is recognition direct from the dedicated country music fan. In many instances it has foretold the winners of other polls and selections by a year or more. For that reason, many folks in country music analyze it carefully.

All fifty states, Canada and several foreign countries are again represented in this year's ballots, the tabulation of which was watched over by Russell E. Speights, C.P.A.

No.1 Female Artist

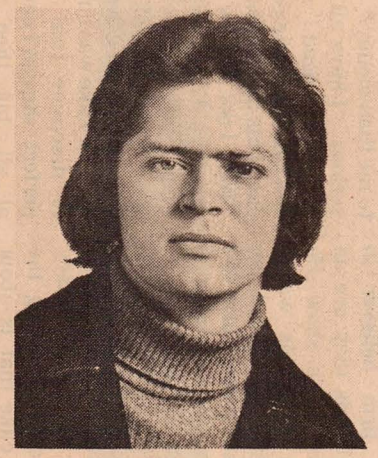
WINNER: LORETTA LYNN

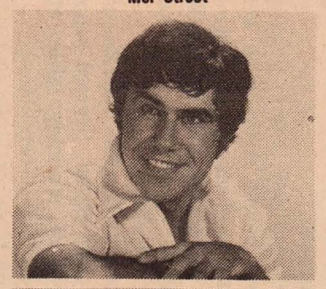
Dolly Parton

Jeanne Pruett

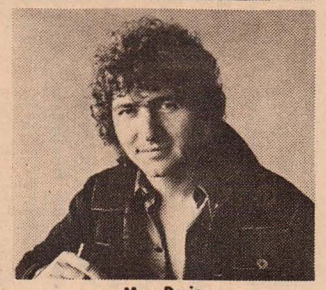
Most Promising Male Artist

WINNER: JOHNNY RODRIGUEZ





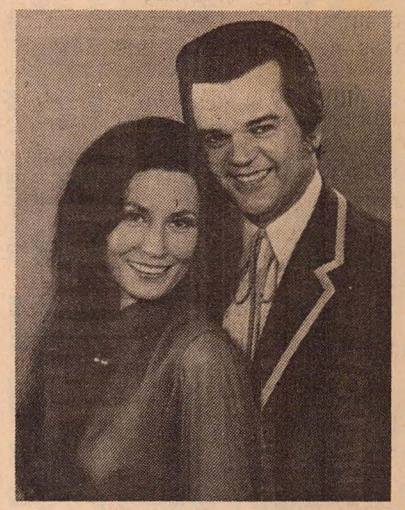
Mel Street



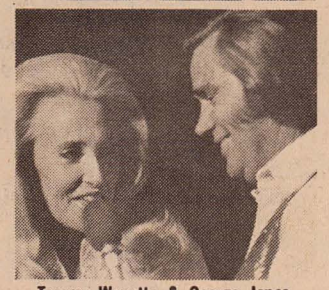
Mac Davis

No.1 Duet

WINNER: LORETTA LYNN & CONWAY TWITTY



Dolly Parton & Porter Wagoner



Tammy Wynette & George Jones

Most Promising Female Artist

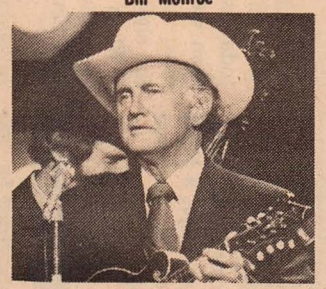
WINNER: TANYA TUCKER

Barbara Mandrell

Barbara Fairchild

Best Bluegrass Group

WINNER: THE OSBORNE BROTHERS

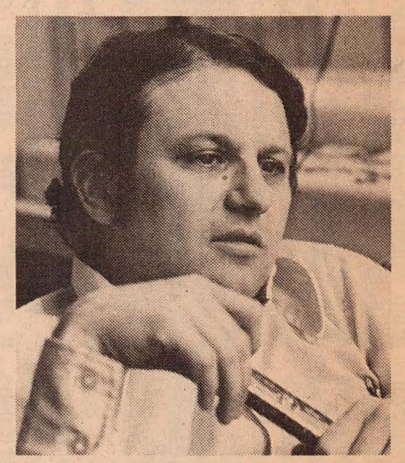


Bill Monroe

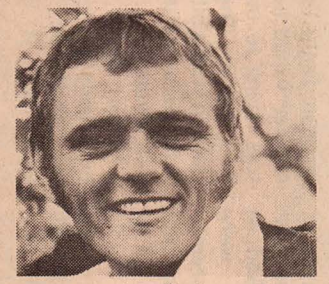
Brush Arbor

No.1 Instrumentalist

WINNER: CHARLIE McCOY



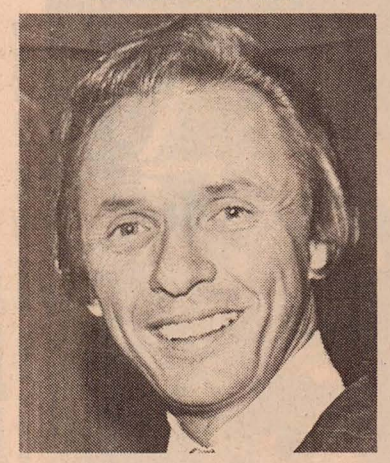
Roy Clark

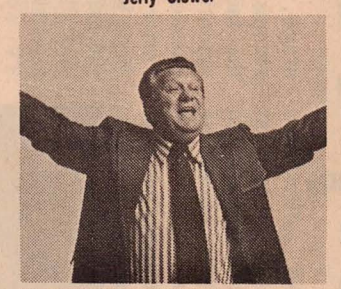


Jerry Reed

Best Comedy Act

WINNER: MEL TILLIS



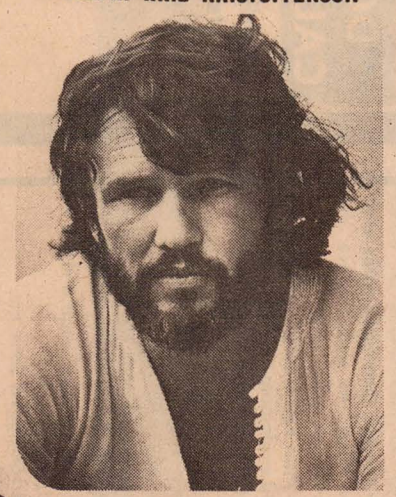


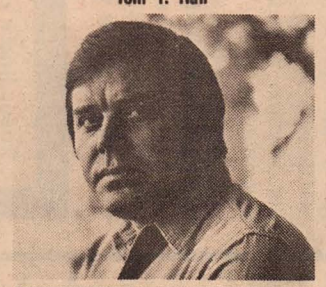
Jerry Clower

Roy Clark

No.1 Songwriter

WINNER: KRIS KRISTOFFERSON





Tom T. Hall

Bill Anderson

No.1 Band

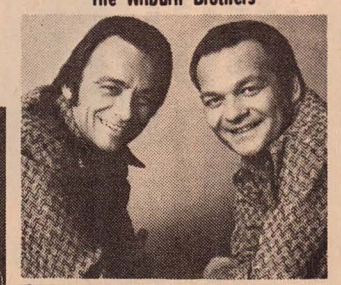
WINNER: THE PO' BOYS

The Wagonmasters

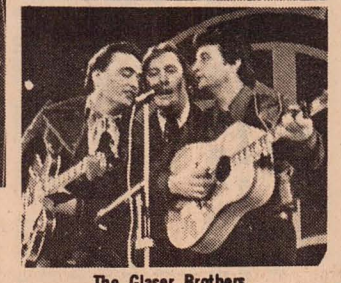
The Nashville Brass

No.1 Vocal Group

WINNER: THE STATLER BROTHERS



The Wilburn Brothers



The Glaser Brothers

A Birthday Party For Porter

By PEGGY RUSSELL

"Paul, you've still got chocolate on your pants."

"Hurry, will ya...it's almost time."

"For cryin' out loud, watch those steps...wouldn't it be awful if you got right out on stage and dropped it on his red boots?"

"Don't talk like that!"

It was like that (and a lot worse) backstage at the Porter Wagoner Show at Pondersa Park recently when RCA promotion man, Paul Randall and the Pauley's who own the park,

"O my gosh, somebody get a paper towel, Paul got chocolate all over him when he helped carry the cake in here. He can't go out on stage like that."

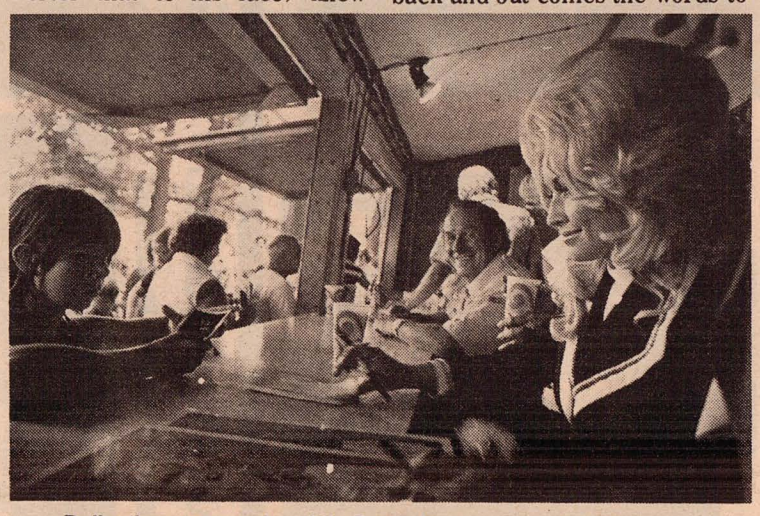
"Get out front with the camera so we can get Porter's reaction when we bring out the cake."

"When are we taking it out? After WHAT song?"

"He didn't look in this before he went on stage, did he? decided it would be a good idea to surprise Porter on his birthday.

It was a good idea.

But as it is with all surprise birthday parties, everybody suspected that the "birthday boy" (can you imagine calling Porter that to his face) knew what was going on. With all the flurry of activity, the whispers, and the general sneakiness of everybody,it was obvious that something was going on. And, as always, the ones who were pulling off the "surprise" seemed to be having more fun that anybody, even though a lot of things were going wrong.



Dolly signs autographs while Speck beams approval. This is one of the favorite spots in the Porter Wagoner Show.

On stage, things were going smoothly as they usually do with Porter's show. The Wagonmasters, which consists of Buck Trent on banjo and guitar, Don Warden, steel, Mac Magaha, fiddle, Ronny Blackwell, electric bass, and Jerry Owens on drums, had started off the show with a fast moving pace and with such enthusiasm you would have thought it was THEIR birthday...or maybe they had seen the cake or knew about the homemade ice cream that was at that moment being prepared.

Then SHE came out.

If there is any female in country music, or any other music,who can cause more oohs and aaahs than Dolly Parton, we've yet to see them. The audience loves her and she loves them. The smile is wide and real and there is nothing forced about her obvious enjoyment of entertaining the people. Nobody has to nudge anybody else to start the applause when she leads off with "Muleskinner Blues." Watching her, it's amazing to think what a contradiction she is while singing that song. All ruffles and feminine, standing almost demurely out by the edge of the stage, leaning slightly against the neck of her guitar placed at her feet,suddenly she tosses her head back and out comes the words to one of the most totally masculine songs she could sing. Trying to imagine Dolly Parton as a mule skinner would be about as easy was trying to imagine Dillinger as a deacon. The very fact that she had such a hit with the song is a fantastic tribute to her talent and ability.

While Dolly is on stage everybody pays attention, both the audience and the ones backstage. It is noticed that no one is even watching the cake (which is, of course, shaped like a giant wagonwheel with chocolate spokes) but somebody pointed out that nobody is going to steal it while she is singing because everybody is watching her. She sings more songs, many of them her own compositions and prefaces one with the statement that most of the songs she writes are true.

"This one, however, is not," she says, smiling back over the audience with inch deep dimples, "...and even it it was...I'd tell you it wasn't." The applause is deafening when she breaks into 'Travelin' Man'.

Then it is time for the man to do his show.

Now, Porter Wagoner will be the first to tell you that he is not nearly as pretty as Dolly, and even though they are both blond and dress alike on stage, a blind man could never be confused about who is who.

Talking about his show off-stage, Porter is extremely serious. He takes great pride in the fact that he runs a tight, smooth show. There is no question about who is head man. Porter is the boss and if there is any unrest or grumbling in the group, it is certainly quiet and obviously unimportant.His television show, which entered TV syndication in 1959, has become the number one half-hour show in country syndication reaching about five million households per week.

"I'm proud of my entire group," Porter said, "but I really don't know what else I can say about them except that we try very hard to give the people the best show we can. Some writers have said very complimentary and flowery things about us, and sometimes we don't deserve that much credit, but we do work hard."

Speck Rhodes who has been with Porter for 14 years verifies this. "Porter never expects any of us to do more than we have the ability to do though," he said, "but he does expect us to work the same way he does. When you work with somebody who works as hard and is as fair as Porter is, then you just naturally WANT to make the show as good as you can. I think we all feel pretty much this way. I don't know of a group in the business today who get along any better than we do, and if you'll notice, most of us have been with the show for a long time."

Porter and Dolly win the audience's approval as the Wagon Masters play in the background.

When it comes to the portion of the show that Dolly and Porter do together, the audience becomes even more appreciative. Appearing on stage in black suits trimmed with touchs of white, they are more than impressive. Porter is a firm believer in costumes and feels they are an important part of his show. He makes jokes about his wagon wheels ("somebody kicked me and busted the spokes outta my pants") and enjoys the teasing he gets from first one and another.

They have just finished "Milwaukee Here I Come" when the show is interupted by Paul Randall and Glade Pauley who are carefully crossing the stage with a cake that is about two-and-a-half-feet in diameter.

Porter WAS surprised. He had been pleased earlier in the show when Park owner William Pauley had presented him with beautiful photographs taken at last years show, but now he is surprised, and amid flashes of instamatics and the off-key "Happy Birthday" song, visably moved.

He gave the impression that the "thank you" just wasn't enough, and kept trying to convey his appreciation, but it was unnecessary because the audience who stood to cheer and sing to him was only showing their appreciation for the fine entertainment he had given them, not only that day, but throughout the years.

"I can't think of any place in the world I'd rather be," he haltingly, "except back in Missouri with my Mom, but since I can't be there with her, this is where I want to be. I don't know how to thank all of you for being so nice. You know, now and then you're gonna hear that old Porter has got the big head or something, doesn't always sign autographs anymore...you know hoe it goes. Well, it's true, sometimes I don't. The reason I don't is because sometimes I have audiences who just sit on their hands and don't seem to care, and so I just don't sign autographs."

He stopped then because several people down front were talking loud enough to distract him. He looked down at them for a minute and pointing a finger, said, "Hush."

After the laughter died down it was quiet again. Several people were still stadning after the ovation they haven him.

"You know a standing ovation, and this birthday surprise, and things like this mean a lot more to me than money." His tone was serious. "I have all the money I could ever spend." An eybrow or two raised, and he continued with one of his familiar hand gestures. "Well, I do...I'm not lying. I don't mean to bagg, but I've got a Prince Albert Tobacco can at home nearly full of money."

Soon the show was over, and then the cake was cut (it was nice to discover that Dolly isn't perfect--she can't carve cake well at all, but then who cares.) Theice cream was all gone and the party was over.

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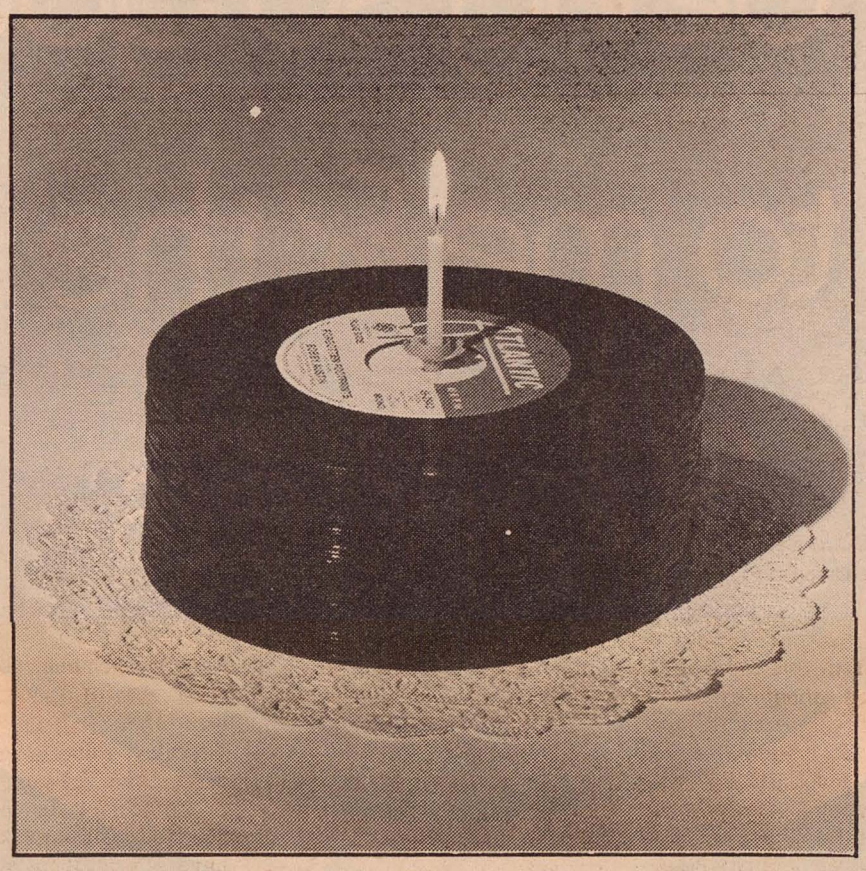

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Tommy Overstreet Talks To Fans

By PEGGY RUSSELL

"What are you gonna do now?" Tommy Overstreet asked as I climbed through the crowd of fans and unloaded a tape recorder, a camera, flash equipment and what seemed like a ton of publications, notebooks and other junk in the front seat of Tommy's bus The Nashville Express, which is also the name of his band.

I told him I was going to write a story, but to forget about a regular kind of interview and go on with signing autographs. He was seated on the second step of his bus and outside in the hot sultry Ohio evening stood uneven lines of Overstreet fans waiting their turn to talk to him and try to find out a little more about the man who had just finished one of the 'movin-ist' shows they had seen in a while.

Earlier we had discussed the frantic pace of The Ohio State Fair where Tommy and his group were working, about how little time there was for interviews, autographs, small talk with fans, radio personnel, fair officials and the endless stream of things that have to be done.

"You don't have to get the story this way," Tommy protested, between autographs, "We'll take the time just as soon as we get through this line of people..." I assured him that after 11 days of the fair and countless interviews, I wanted to do a different kind of story. It was easy to understand his skepticism but he agreed.

Tommy and his band had arrived at the fairgrounds a little late to do their three shows which were broadcast live over radio station WMNI in Columbus, and were planning to leave as soon as the last show was finished so they could fill a fair date in Indiana. It seemed almost a crime to take any more of his time for a regular 'when did you start in the business' kind of interview, so I eavesdropped (with his knowledge) with my tape recorder to see what kind of questions fans want to ask their favorite performer.

"I really enjoyed your performance, Tommy...."

"Thank you darling."

There was an awful lot of that kind of conversation, and the spelling of names so that Tommy could personalize each autographed picture with a message or two. He misspelled Rosanne, and had to figure out a way to fix it, much to the delight of a little girl about six or seven-years who could. He apologized amid her giggles and a blurted-out confession that her mother liked him.

"Your hair is different..." another said and it was hard to tell if she was being critical or complimentary. "I know it looks terrible," Tommy said, "but I just haven't had the time..."

"I love it..." a tall dark-haired lady said as she reached over to see if his ears were still underneath.

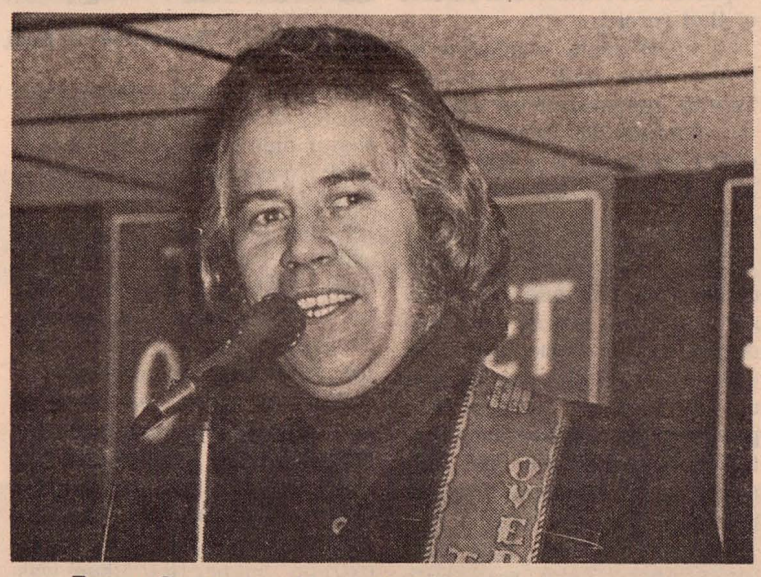
"Yes, I still have ears," he laughed, then recounted a story about a fan who had recently told him what a pretty wig he had on. "The only way I could convince her it wasn't a wig was to let her yank it," Tommy grinned. "I can assure you, it's all mine, what there is left of it."

"Where did you get that belt you've got on?"

"Arizona. It's about 40 to 50 years old and it's a handmade, Concho belt. I'm part Indian....part Shoshone."

"You didn't sing the song I requested..." came an admonishing voice from the bus door.

"No, we didn't honey..." he answered, without looking up from the photograph he was signing, 'I'm sorry. They were taping the show you know, and we



Tommy Overstreet. . .Always the star with a gentle answer for his fans.

are even thinking about doing a live album from this tape, and I was thinking about so many different things, I just didn't get a chance to do it. I remember you requesting it, but I just didn't get it done. Maybe next time...O.K?

At that point a boy of about 10 handed Tommy a picture with the top third missing. "What happened to your picture?" he asked, and the boy shrugged. "Where did you get this?" The boy told him he got it from the guys who were selling the pictures. "Well, you just take it right back over there and tell them that Tommy said you get another one...We can't have you going home with half a picture now, can we?"

"Tommy, I'll be 47 next month." This came from a woman who had repeated this a couple of times before Tommy was able to hear her above the noise.

"Aw honey, we're all getting old," he grinned up at her. "The whole world is getting old." Suddenly the crowd moved aside for Doc Lemon, WMNI's Midnight Cowboy, who wanted to sit on the bottom step of the bus and have his picture made with Tommy.

Click, flash...so much for that.

"Hey, watch that bus door honey," Tommy called out to a little girl about four. "If that was to close in on you, you'd be hurt real bad. Will you tolks move back a little so she can get in here. Normally, I don't mind how many are around the bus door, but these little people can get hurt so easy...O.K?"

The boy with the half-picture came back and said he couldn't trade it for another because he didn't buy it in the first place. They had given it to him. He wanted it autographed anyway, and Tommy obliged.

WMNI's Doc Lemon came back again and asked if Tommy could round up the band to pose for the photographer. Trying to find all the band members was not the easiest thing to do and the photographer added to the confusion by saying that he only had five minutes. Somebody brought more fresh fruit and crushed ice drinks made in a blender. Everybody got one but Tommy.

One of the band said he'd sell his shirt and his left shoe for a six-pack of beer.

Back to signing autographs again, one for a woman who told Tommy she hated her name. "That's my grandmother's name," he said, smiling, and the fan said she knew it was.

"Did you get my birthday card Tommy?"

"I sure did darlin' and thank you so much."

After what seemed like a lot longer than it was, the crowd thinned out and a few faithful fans stayed around to talk for awhile. The sun had been down long enough for the temperature to drop a degree or two, or at least it seemed that way. Even though he had planned to leave hours earlier, Tommy showed no signs of restlessness or irritation.

In fact he seemed quite content to talk to the group gathered around him for as long as anyone wanted to talk. The band had the bus loaded by this time and Smiley Roberts walked by with a broken mike stand announcing that they only had three now and they needed a minimum of four and should have five.

"Tomorrow's Labor Day." Tommy said, "no place open that we can get one tomorrow. If we can't get one, don't worry. I don't need a mike stand really. Can't you just see me holding that guitar, the mike and playing too...have to do all kinds of things I guess."

Tommy was asked about his bracelet, the one a fan had brought him for his birthday. "Here." he said, propelling the woman in the direction of the microphone, "tell her your name."

"Shirley Reith."

"From?" Tommy prodded her, "tell her where you're from, why you gave me the bracelet and how many miles you drove to get here today."

"I'm from Pennsylvania and I gave him the bracelet for his birthday."

"She works for Cycle News, and is an official at Pocano Raceway in Pennsylvania." Tommy finished for her since she was noticably embarrassed. "How far did you drive to get here?" he asked again.

"I don't know how far it is...but it was 10 hours."

"Ten hours, that's got to be 500 miles...That's really great. We love people like Shirley. If it wasn't for fans like her there wouldn't be any need for us trying to do what we do." He held up his arm and turned the bracelet around. It was a silver, identification bracelet which had been especially made for Tommy. "isn't that something," he said. "I love this kind of stuff. I am really a jewelry nut."

Everybody began saying their goodbyes then and all we needed was the names of The Nashville Express. Tommy suggested we talk to Allie Cunningham, which might not have been the best suggestion he ever made.

Immediately Al took the microphone and began to give out with the information I had not had time to ask for. "Hi, this is big Al here," he said, assuming the voice of a carnival barker, "B-I-G A-L. I play bass...Now, on my left I have Smiley...or Laughy...heh-heh...Smiley is on steel...S-M-I-L-E-Y...Jack Ellis is on Rythm...R-Y-T..."

Smiley Roberts grabbed the mike and began by telling everyone how unaccustomed he was to public speaking only to have Al grab it back threatening to do him bodily harm if he did not behave himself.

"Did he tell you I played steel?" Smiley asked.

"Yes."

"Well, I not only play steel. I play five other Bill Anderson songs too."

"Knock it off Smiley." Al reprimanded him again. "Bob McCracken plays drums and wears a Superman sweatshirt. Eddie Canaday plays."

"He was drinking a case a day, now he's down to a can a day..." Smiley interrupted again. This time Al carried out part of his threat and the tape recorder was retrieved just in time to keep it from being cracked across Smiley's head.

Did we miss anybody?

"Oh yes," Al said, reaching for the recorder again. "Chuck Blankenship...he plays steering wheel." The moans drowned out the rest of his sentence and he was forced to give up the recorder permanently.

Tommy turned around as everybody was finally getting on the bus and apologized again. "You didn't get anything done at all, did you?"

I assured him that I had. "Are you serious?" he asked, and again I told him I was.

"I sure don't know how you could get anything out of all this confusion."

Tommy, some people actually thrive in a state of confusion.

Hawaii had a recent treat. Patsy Sledd appeared on tour there in September.

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"I'm Just A Singer, Doing Country" Insists Sammi

By GEOFF LANE

Sammi Smith is still waiting. Seven years after she moved to Nashville to sing her song, she still has to sing to someone else's tune. She'll continue to sing for anyone who cares to listen. That's all she's ever wanted to do anyway. But she longs for the day when her records will be one person, one soul, freely expressed.

She longs for the day when the people who know the music make the music.

You see, for all the feeling in her voice, in spite of haunting songs like "Saunders Ferry Lane", and despite the efforts of some of Nashville's finest musicians, only a part of Sammi's unique talent has been captured on record. Yet.

So far, no one has been prepared, or able, to recreate on wax the magic she can weave. To accept her for exactly what she is. For Sammi can reach you in a very special personal way with that subtle, yet honest, winsome, husky voice. Her music is so nakedly honest, she sings for love not money. Too few records are made for love, unfortunately, they're made for money.

Sammi came to Nashville around 1966 and had a tough time getting started. She confesses she knew very little of the business then: "I have a great deal of respect for Frank Jones", Sammi stated firmly, speaking of her producer when she was with Columbia Records, "I still do, I love him dearly. Back then I depended on what someone said. Whether I liked it or not I did it because I had no idea what was going on in Nashville, or anything about how you went about making a record. Luther Perkins was a great help to me, but Columbia was a first effort."

Sammi's Columbia days were a period of learning and searching, but two things were already apparent: she could write - "Sand Covered Angels" was one of her better cuts, and she was looking for songs well outside what the industry considered "country". Sammi sang John Hartford and John Sebastian as well as Carl Perkins.

So, at the turn of the decade, Sammi became a Mega recording artist, and very soon its hottest property. Her first single, "He's Everywhere". was a chart record and the next, "Help Me Make It Through The Night", a two-million selling Grammy Award winner. Sammi has never repeated the commercial success of that record.

"I never really wanted to be heard that bad", explained Sammi, speaking of her attitude to "commercial recording. "I didn't set out to be a star. I was picking because I loved to pick and loved to sing. That's all."

Three albums later, Sammi's records were made with two guitars, steel, piano, bass and drums, **and 15 violins, violas and cellos.** Though she was anxious not to appear critical her producer, Jim Malloy, who was trying his hardest to get her another hit, Sammi's disappointment was apparent.

"I really don't care that much for strings", she said with characteristic honesty, "But once again we are in a touchy area. I love and respect Jim Malloy an awful lot and the things that I didn't agree with, I did. And I don't feel like I made a mistake by doing them because the things we did do, and the things he did for me, were the things that were necessary to go on. I don't think that anyone could ever work any harder with me, or for me, than Jim Malloy."

Sammi with her band, the Buffalo Gap Review

Buffy St. Marie has talked of recording a complete album, she thought, with just guitar and voice and hearing a full symphony playing on "her" finished record. Sammi's case is not so extreme, but her first album was her best and she rightly but sadly said of it: "I thought that there was just too much."

She made the point that too little instrumentation could take away from a record, no matter how good the singer, and equally a good singer could be lost by too much going on. Speaking of her longtime friend, Willie Nelson, Sammi said, "Willie writes the songs and performs them himself with a guitar in such a way that a lot of times is a more effective than when he has everything else."

It's quite simple. All Sammi ever wanted to do, and what she intends to do from now on, is to sing her own interpretation of her own choice of songs with just enough instruments to say it

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right...to make the music fit the words. Her new producer is Fred Carter Jr. who played guitar on the memorable "Bridge Over Troubled Water" pop hit.

"I think Fred is a genius, I really do", Sammi enthused, "I've known Fred for quite awhile and cut my last session for Mega at his studio. It's such a great studio and he helped me so much. It's way out in the end of the world, but it is beautiful and you don't have to worry about noise. I was having trouble on one song that I had a lot of faith in and I couldn't get the feel of it. The musicians couldn't get together on it - I was confused, knowing what I wanted to hear and not being able to tell them. Fred said I told him I was sorry I was taking so long and he said not to worry, to take all the time we needed to get it like I wanted and what sounded right. Then we could feel like we had accomplished something. It's a good feeling to know that you can come up with something that you can be proud of."

Sammi has such respect for Nashville's session musicians, she is ready to listen to all their ideas: "I don't ever go out a month ahead of time to get songs, and I never learn them until I cut them. If I learned them and became used to them before I went into the session, my mind would be pretty well set as far as ideas were concerned for what to do with them. Leave that open and go in with the musicians, and if ideas come up, you're receptive to them. Those guys are talented and intelligent and they know exactly what they're doing. I'm priviledged to work with them; session musicians here have 100 per cent of my respect - the world doesn't even suspect how good they are."

Singing softly, Sammi breathes magic into a song.

Sammi is close now to doing exactly what she wants to do, be heard as she really is. She has a producer she believes in, brilliant musicians to complement her singing, and time to get things right. She can also choose the songs that are right for her.

Her current single is "City of New Orleans", a classic new train song written by Kristofferson discovery, Steve Goodman. Which other girl singer but Sammi would cut a song like that for a single? Sammi refuses to accept that she must sing love songs "because they're commercial". She could hear herself singing "City of New Orleans" - so she did.

She says quite simply: "I think the song is just an excellent piece of material. I loved it the first time I heard it. I would like to have released it as a single a long while ago but we just got to do it. I've had a string of morbid songs and I'm beginning to cry when I wake up in the morning. Just because "Help Me Make It Through The Night" was hit doesn't mean I'm gonna have ballads from now on. "Help Me..." is three-years-old, it's gone, it's over with."

Any commercial control of art, of an artist's true ability, is strongly resisted by Sammi. Sammi wishes people could accept her for what she is, that she is Sammi Smith, person and singer, and that's all.

"You categorize", she accused directly. "All we do is sing and write songs. You put 'country singer' in front of my name, I don't say it when I say my name. In fact, I won't accept categorization. I don't feel I should be put in a category as a singer or as a person."

Whatever criticism you may make of Sammi Smith, she stands up for what she believes in. She's right, and one day will get the credit for fighting the same restrictions that held Kris Kristofferson, Willie Nelson and the rest back. Sammi sang at Dripping Springs, Tex. She belonged - and so did Leon Russell. They both make music.

Sammi talked of her relationship with people like Kris, Willie and Johnny Darrell: "I came later it was '66 but it was a couple of years before I really got to know them. I had always admired these people, and they were about the only people I listened to. Willie, I had known slightly for some years - enough to know he was magic. He's had a lot of influence on everything. I've done."

"Whether they're right, or whether they're wrong", continued Sammi, "they're honest and they don't make excuses for themselves or what they do. And

Continued on Page 38-B

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The Continuing Saga Of Tanya Tucker

By PEGGY RUSSELL

"We've got your star here," the voice of the airline official went out over the phone, impersonal and factual. "Along with your star," the voice continued, emphasizing the word star, "we have three other people, nine pieces of luggage...and a HOG!"

Trying to keep a straight face while listening to the phone conversation between the airlines and her next engagement, was not the easiest thing in the world for Tanya Tucker, but she managed.

However, her father, Beau Tucker, is still laughing when he talks about it. "The airlines aren't too happy with that sort of thing," he said, "but the way it all happened, it just couldn't hardly be helped."

"We were playing a fair in Blackfoot, Idaho," Tanya said, going back to the first part of the 'pig story', "and the FFA (Future Farmers of America) boys heard that I wanted this little baby pig. So, after the last show, they brought him on stage and said he was mine. Well, I had a plane to catch, but he was so cute and everything, I just wrapped him up and went on with him."

During all the rush that followed, Tanya managed to get her stowaway aboard the first flight without any problems. Once airborne though a hostess heard a suspicious sound coming from the bundle in Tanya's arms and asked what kind of an animal she had with her. When Tanya told her it was a pig, the hostess was a bit doubtful and leaned over to take alook. "Why, you do have a pig in there," she said, amid renewed grunts and oinks from the prize winning pork.

"The next place we were supposed to be," Beau Tucker said, "was the Ft. Madison Rodeo where Tanya was the headliner there, and so the airlines kindly called them and informed them of the unusual situation. We had to take a charter flight to Ft. Madison and the pilot who came to pick us up didn't seem to surprised at our passenger. He just took two back seats out of his plane, loaded up all our stuff, and just as though it were an everyday thing, looked around and asked if we had a 'hog' that was supposed to be loaded on the plane. We had to put him in a crate then, of course, and he wasn't too pleased about that."

"Actually, he threw a temper tantrum" Tanya laughed. "He gets mad awfully easy and we really felt sorry for him but there was nothing we could do."

Blackfoot, as he was christened, traveled on to Ft. Madison, from there to Chicago and to Las Vagas before finally settling down in the back yard of the Tucker home.

"We don't live where we can keep a pig," Tanya said, "but we built him a pen, and he is growing and getting fatter all the time, so I guess he is happy." She agreed though, that his traveling days are over, much to the relief of the airlines.

What kind of a person is Tanya Tucker? It's common knowledge that she is one of the most talented young people to come along in the entertainment field in a long time. Everybody knows about her multi-success with such songs as "Delta Dawn," "What's Your Mama's Name Child," "Jamestown Ferry" and the explosive "Blood Red and Goin' Down." She has been hailed as the most dynamic new singer since Brenda Lee and was nominated for a Grammy Award when she was only 14 years old and in the business less than a year. This year she is nominated for country's female vocalist of the year, and many other awards already accumulated are both amazing and well-earned.

But, is she a spoiled brat? Is she being pushed on stage by a 'stage-father'? Does she insist on having her way about everything? Is she going to last?"

Probably the worst thing you could say about her is that she "sneaks" pigs on airlines. From all appearances, listening to this young woman talk and watching her relate to an audience, there can be no doubt as to her sincerity, her abilities and her future. At first glance she looks a lot like other 15 year old girls. Her short curley blond streaked hair is neat and her face is fresh-scrubbed and clear as a spring morning. On a recent "Today Show" she showed more poise and grace than most people who have been in the business all thier lives. In short, Tanya Tucker is not only one of the most talented people in the business she is one of the nicest and most thoughtful both on stage and off.

"A lot of people think we've pushed her," Beau Tucker said, when discussing that age-old accusation of 'stage-parents', "but it was all her idea. She wouldn't give up until she got to sing. She just made up her mind that was what she was going to do, and there was no turning her around. She's an independent little thinker, and I got into the business because of her, not the other way around.

"I was never into the business at all until she kept wanting to sing. In the beginning, we used to try to advise her about things to do on the stage, things to say and all, but that was a big mistake. She couldn't do anything for

Tanya Tucker is a relaxed, comfortable entertainer.

thinking about what she was supposed to say and do, so we told her to just do what she felt like doing, and she does. It comes off natural, because it is. I never did give up on anything I started out to do and neither does Tanya, so we work pretty well together."

Tanya is a typical teen-ager when it comes to other artists. "There are so many I just love" she said. "There's Charlie Rich, Johnny Paycheck, Tommy and Johnny Cash, Merle Haggard, The Osbornes, and most of all Elvis."

When asked if she had ever seen Elvis in person she frowned and shook her head. "But sometimes I wonder if he's ever listened to my records," she said, grinning, "maybe just one of them... I can't help but think about that sometimes and wonder."

She also talked about the songs she liked and ranks the songs of Hank Williams at the top of her list. "I really like Hank Williams, Jr., too," she said, "I worked a show with him in Angola, Ind., and I was sitting backstage waiting for him to finish so I could go on. He was out there singing his Daddy's songs and all of a sudden I just started crying.

It was such a moving show, and when he sings those songs like 'I'm So Lonesome I Could Cry' and those others, well, I don't know, it just hit me and I couldn't help crying."

Tanya Tucker not only has what it takes to be a great entertainer, she IS what it takes.

Billy Edd

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spokesman--gets lost in the laughter.

"Kind of a rough audience tonight," he says, driving back home. "There was the local community, the serious folk scholars from the university and a lot of kids. A mixed bag like that, you really don't know what to do. And it seems people just don't buy me as a ballad singer. My things have to be up-tempo, novelty; at best, bittersweet ballads. My sales aren't that impressive. I only release three singles a yer. If I had to live on my recording royalties I'd starve."

Writing royalties, however, are another story, as evidenced by those that have come in the next morning's mail. "Look at this!" Billy Edd exclaims, scanning his totals. "I'm still getting money on 'Jackson:' $7,000 for six months. And it hasn't been released in three years. Shows you how much Johnny Cash sells. Two thousands for "Ann,' a couple of hundred for 'Blistered,' 'It's No Shame' even made 30 cents. This is better than Christmas!"
tangible riches, are not unusual for the ebullient Billy Edd.

"It's the most beautiful course in the world!" he exults, showing a visitor around his country club. "The climate's good all year round, and now that the plants are blooming and the grass is coming out, have you ever seen a more beautiful place? And look at the mountains! They just go on and on just like in Switzerland. (The metaphor is not overstated. There is a town some 20 miles hence called--yes, indeed--Little Switzerland, N.C.) Man, it's a long way from the coal camps of West Virginia.

"West Virginia?" Billy Edd muses, collecting his ambivalent thoughts. "I still go back there two or three times a year. You can't live somewhere 16 years and not be affected by it. I love the people there. I'd go back in the summers and tell them about Warren Wilson, but they had such deep ties, and their fear of the unknown was so strong, they couldn't bring themselves to leave. I might have been the same way myself, except I knew I had to get out and get some education if I was ever going to get anywhere."

And so he came, he saw, and he was blissfully conquered--not only by the mountains, but by the indigenous breed of souls they produce. He sits late of an evening with some of them: men of simple means adept in such lost arts as woodcarving and intimacy with nature and good conversation. They are sprawled around a stove, polishing off a jug of homemade wine (one mountain art that will always have its practitioners), swapping yarns and comparing degrees of ambition.

"I'd rather be with boys like that than anybody else," says Billy Edd later, while driving up the trails to his home. It is no idle statement. For the next morning a visitor invites him to go see a Bavarian castle built by the grandson of Cornelius Vanderbilt hard by a neighboring peak. (The lure of the mountains transcends all class lines.) It is an awe-inspiring spectacle, housing a room for every day in the year some of them bigger than today's average-size homes.

"Think of it," a visitor says, soliciting his company. "The opulence, the grandeur, the magnificence, the mere existence of such a place."

"No, you go ahead," says Billy Edd offhandedly. "A place like that just leaves me cold. I'd rather go see an old mountain cabin any day."

- "The Coming Of The Roads." Words and music by Billy Edd Wheeler (c) Copyright 1964 Quartet Music, Inc. & Bexhill Music Corp. Used by permission.

Diane Rigsby, formerly with the Nashville City Bank, joined the staff of Shorty Lavender Talent Agency as Secretary to vice-president John McMeen.

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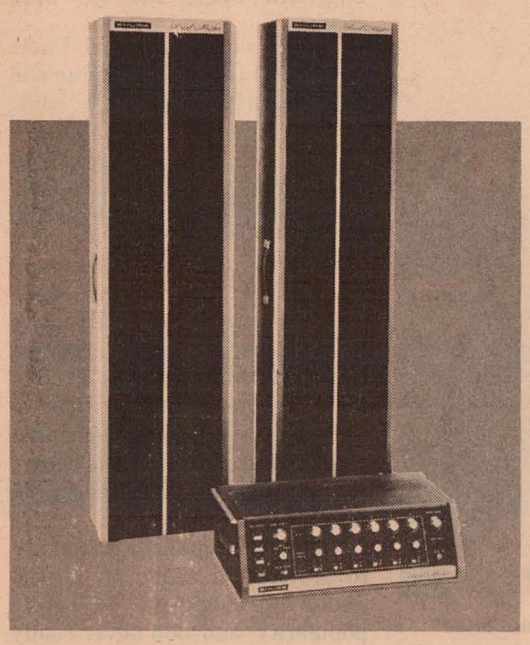

On Wednesday night, October 17th, Shure (the people who make Vocal Master sound systems, microphones and hi-fi phono cartridges) and United Talent, Inc. will again join forces and present an appreciation show starring Loretta Lynn and the Coal Miners, Conway Twitty and the Twitty Birds, Nat Stuckey and the Sweet Thangs, Jean Shepherd and the Second Fiddles, Warner Mack, Karen Wheeler, Conway Twitty, Jr., Linda Plowman, Ray Griff, Anthony Armstrong Jones, Kenny Starr, L. E. White, and Jay Lee Webb. Show time will be at 10:30 p.m. til ? at the Grand Ole Opry House. Tickets will be included in the WSM Grand Ole Opry 48th Annual Birthday Celebration Ticket Book. See you there!

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Bob Wills Is Still Western Swing King

Reprinted with permission from the San Antonio Express News. Pictures by Bonnie Carmack.

By GEORGE CARMACK

San Antonio has a distinction that cannot be claimed by any other city in the world.

It is the only city whose romantic beauty was the subject of a broadcast from the moon.

Among the things Astronauts Pete Conrad and Alan Bean did in their 31½ hours on the moon in 1969 was to broadcast one of their favorite tunes. It was Bob Wills' immortal "San Antonio Rose."

It was reported that not only was a tape of the song played but that Conrad sang his own version. On the strength of his performance of San Antionio Rose on the moon, the national president of the Country Music Association sponsored Conrad for membership in that organization.

For a song written by Bob Wills in less than 30 minutes--written because a record company agent wanted one more number at a recording session--"San Antonio Rose" has had a phenomenal life.

Millions of records of it have been sold. When Bing Crosby recorded his version in 1941, there were 89,000 records sold the first month. Countless singers and bands have recorded it since the Wills version threw it into the national spotlight just before World War II. Country music stations still play it.

After 35 years and at a time when sheet music no longer has great popularity, "San Antonio Rose" continues a steady sale. Southern Music Co., a jobber here, still handles 200 or 300 copies each year.

Tragedy has struck Bob Wills. As Jack Gordon, who for almost 50 years has covered entertainment for the Fort Worth Press, wrote:

"Lightning struck at the end of one of his greatest days."

On May 30, 1969, Gov. Preston Smith and both houses of the Texas legislature honored Bob, Tex Ritter and Ernest Tubb, all native sons. That night and the next day Bob suffered a stroke. Two cardio-vascular operations followed. Since then Bob has been paralyzed and confined to a bed in the hospital or home.

Because he has meant so much to San Antonio and is legendary in Texas, Bonnie and I, as Express-News Weekender Travelers, went to Fort Worth to talk to Bob and his wonderful wife, Betty.

From Bob and Betty we learned so many quirks about the song that made San Antonio and "that moon-lit pass beside the Alamo" household words wherever GIs went around the world.

"San Antonio Rose" was written and first recorded not in San Antonio but in the Blackstone Hotel in Fort Worth on Nov. 28, 1938.

Since there were no words to it, the title could have been anything. It was named by a man who was born in England, the son of an Episcopal minister. He spent several years in Wisconsin and was living in New York when he named the song. It is likely he had never been in San Antonio when he named it.

Now as to the words. In April, 1940, a record comapny wanted a new Wills recording with a singer. Since the title was "San Antonio Rose," the words had to be about San Antonio. Bob, with help of members of the band, dashed off the words in one short session. Bob himself came up with the Alamo reference.

Going to see Bob Wills was a sentimental journey for me.

I'll never forget one night on the island of Leyte in the Philippines late in World War II. Special Service got a movie.

There must have been 500 soldiers sitting on the ground in this little tropical clearing. Tall coconut palms were at the sides and behind the screen. The moon was almost full and not more than 50 yards behind us the white surf was pounding in on a long white beach.

I believe the movie was "Pygmalion"--anyway it was about a man taking an uneducated girl and making a "great lady" out of her. It was a pretty good movie and there was some applause.

The crowd started to leave when the operator called out that he had a short subject. Soon the screen lighted up and on were--

"Bob Wills and his Texas Playboys and San Antonio Rose."

Bob Wills and his fiddle recall earlier days filled with the "swingingest music in the west."

Then "Deep within my heart..."

Soldiers started hollering--shouting--standing up and pounding each other on the back. You would have sworn the Japanese would have heard it back in Tokyo.

As the song continued, the "A-a-h-h-a-a-a" went up at every appropriate moment and what a shout as Bob came forth with his famous "Take it away, Leon!"

Most of those soldiers had never been to San Antonio but to them "San Antonio Rose" meant the United States. It had been the song of their first days in the army back in the U.S. On juke boxes at reception centers in army camps around the nation "San Antonio Rose" played night and day almost without interruption.

Bonnie and I spent almost three hours at the Wills duplex on the south side of Fort Worth. We were in Bob's room about 30 minutes when he began to tire. Bob's right side is completely paralyzed and he has to talk slowly. But he has memories of the old days and when Betty was not clear on some point, he would recall it.

Betty, with some help from Bob, told Bonnie and me the story of how San Antonio Rose came to be written. It had its beginning in an unlikely place--the little town of Roy in northeast New Mexico.

"Bob, as a very young man, went to Roy as a barber," Betty said. "But in addition to barbering he played for the Saturday night dances.

"Most of the crowd that came to the dances were Spanish-Americans and Bob needed some music with a Spanish flavor for them to dance to. So he wrote a piece he called the 'Spanish Two-step.' Bob kept on playing the "Spanish Two-step' occasionally after he had his own band in Fort Worth, Waco and Tulsa.

"There was a record company agent in those days who was a wonderful man--Arthur Satherly. Everybody called him Uncle Art. Uncle Art set up a recording session for Bob and his band at the Blackstone Hotel in Fort Worth. When the recording session was ended, Uncle Art asked Bob if he didn't have one more tune."

Here Bob took over the story and in a slow and halting voice said:

"I told him to just give me a few minutes and I would have one. I took my Spanish Two-step, switched some notes around, made some changes, added some new sounds I had been thinking of and told Uncle Art we were ready.

"When we were ended Uncle Art asked me if it had a name and when I told him it didn't, he said: "We'll call it San Antonio Rose."

Satherly apparently just pulled "San Antonio Rose" out of the air as something have a romantic sound.

Despite the millions and millions of records and sheet music that still carries his name on the cover as author, Bob actually made little money directly from San Antonio Rose.

There is a story going the rounds that Bob sold the rights for $25. But Bob says this simply is not so.

But in some manner he did fail to protect his rights on it--who could foresee its fantastic popularity--and Bob never really

Continued on Page 38-B

Betty Wills who stays at Bob's side constantly has been his "bride" of 31 years.

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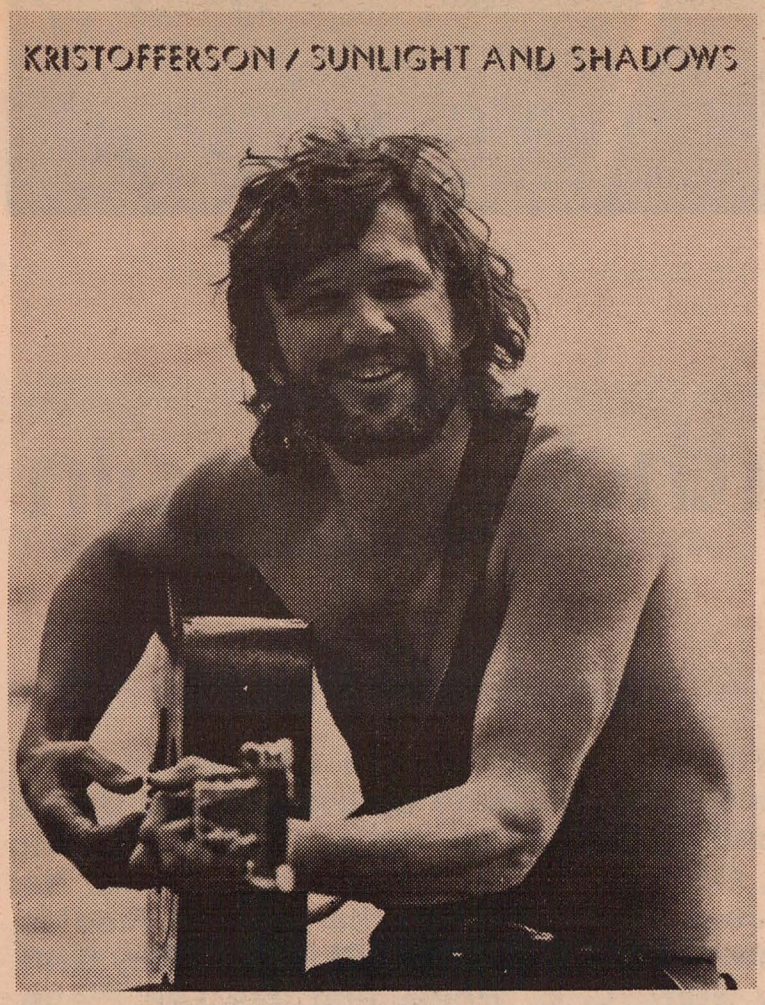

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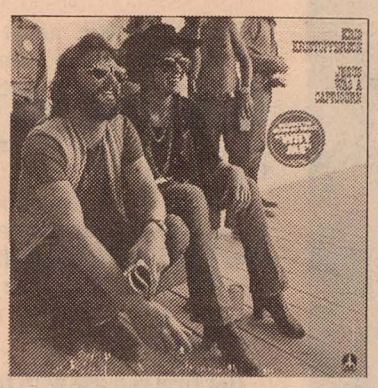

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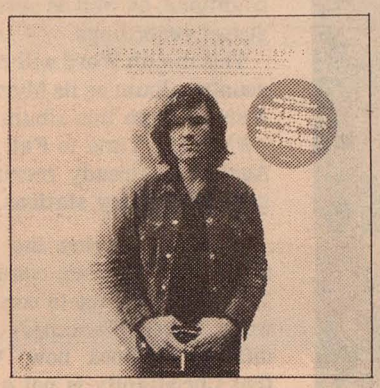

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Pride Near $1 Million For 1973 Fair Season

RCA Records country music superstar Charley Pride is nearing the conclusion of his 1973 "fair season," and the figures indicate it's going to be one of the biggest and most successful fairs tours of any artist in history.

By season's end, The Charley Pride Show will have played to over 500,000 fairgoers throughout the United States (plus some in Canada) and will have grossed over $1 million money which is divided between fairs played and the Charley Pride Show.

Pride's season began August 10th in Billings, Mont., and closes October 6th in Tulsa, Okla. He will have played 43 shows in 28 days at 19 major fairs.

He has only four more major fairs to play, including the Mid-South Fair (in Memphis), the Arkansas State Fair, and the Tulsa State Fair. But already the statistics are awesome.

Pride's fair appearances are booked by Fair Productions, Inc., and Don Keirns, the agency's vice-president, has issued the following figures:

For paid grandstand performances, which include nine maior state fairs and a 13-day total performance run, total gross to date has been $503,404, with total attendance at 177,500. These shows include record-breaking performances at the Midland Empire Fair, the DuQuoin State Fair, and the Minnesota State Fair.

Pride also played at two state fair rodeos and shattered records at each. At the Kentucky State Fair Rodeo he grossed $136,000 and played to 55,000 persons in five performances. At the New Mexico State Fair Rodeo--where he appeared for the third consecutive year, the only artist ever to have done so--he played to three sell-out performances, drawing a total of over 36,000 people.

In 14 free grandstand performances at six major state fairs--Wisconsin, Illinois, Colorado, New York, Ohio, and York, Pennsylvania--The Charley Pride Show drew over 200,000 people for a total of $180,000.

Thus far this season, the show has drawn a total attendance of 377,500 for a total gross of $683,404.

Thus Keirns has his basis for his projections of over $1,000,000 and over 500,000 fairgoers and fans.

The 1973 Charley Pride Show is a complete, a self-contained unit which includes singer-songwriter Johnny Russell, ventriloquist-comedian Alex Houston, The Four Guys, as well as Pride and his band, The Pridesmen. The show, in each instance, is able to tailor-make its presentation to fit the needs of each individual fair or exposition.

Keirns concludes, "We believe this year's Charley Pride Show is one of the best fair shows of any. But most important, we expect to deliver this same performance and drawing power capability at major fairs and expositions across the country next year as well."

Sherwin Linton, past winner of MCN's Most Promising Male Artist Award and CMA nominee for Entertainer of the Year Award, is reported by Hap Peeples, his booking agent, to be the biggest territorial star in the midwest. Linton has been reported to have consistent outdraws of nationally known entertainers in the mid-America area. The Minneapolis, Minn., based country singer performs with Lynne Burns and his band called the "Cotton Kings" named after his hit record "The Cotton King."

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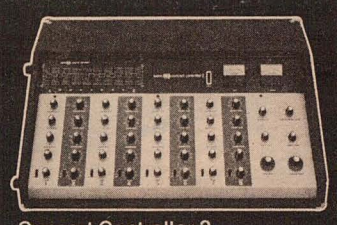

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Wanda Jackson Inks Word Records Pact

Country music artist Wanda Jackson has signed an exclusive recording contract with Word Records of Waco, Tx., thus ending her 17 year relationship with Capitol.

Having recently experienced a religious transformation in her life, Miss Jackson felt the desire to sign with Word, the world's largest producer of religious recordings.

Her first release with the Texas company is entitled "Country Gospel" and includes many traditional as well as several new gospel recordings.

This month Word will release a country album on its Myrrh label. A single from this album entitled "When It's Time to Fall in Love Again" is already receiving air play on country stations.

"I'm not leaving the country music field" Wanda commented. "In fact, I expect to expand my work there. We simply have a different outlook now. We feel that Christianity is not a way of looking at certain things, but a certain way of looking at all things."

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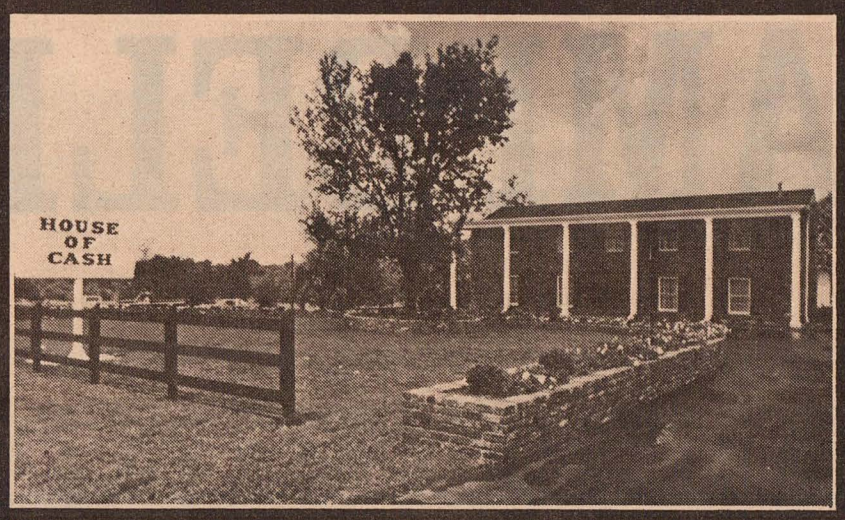

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Hank Williams Jr. Is A 'Mighty Hunter' In Country Music

By PEGGY RUSSELL

"Mr. and Mrs. Robert Gailey were married yesterday and would like to hear 'Cold Cold Heart'. They came here on their honeymoon from Connellsville, Pa., to hear Mr. Williams, Jr."

"Well, that's great for me..." Hank Jr. smiled as he read the note back on the bus, "but I sure wouldn't go to hear no hillbilly, or anybody else for that matter, on MY honeymoon."

Is it possible that Hank Jr. is discovering that he has the same (only his own) drawing power that seemed to be so much a part of his father?

One thing you can write down in your notebook is that Hank Williams, Jr. is no longer "developing into his own personality". He is that already, and in spite of all the comparisons and years of being "Junior" he has been his own man for a long time. He is mature far beyond most men in their middle 20s and does, in fact, seem to belong to no specific age-group. He is just as comfortable talking to The Duke of Paducah, who is past 70 as he is anyone his own age. He seems to fit into that rare category (if he fits into any) of those who seem to have been born 'adult'.

And, he is changing. He halfway denies that he is, but admits that he is doing more and more what he wants to do and not as much of what he thinks is expected of him. He certainly dresses differently than a year ago when he was wearing the sequins and hearts on his suits. His black shirt open down the front and the black "bad-guy" hat with the coin band and a belt that looked like silver dollars around a thinner waist gave him a much more earthy image, and it was extremely becoming. He now seemed to be wearing "his clothes" instead of what might be expected of a Hank Williams, Jr.

"I have found that I have just as many good shows and standing ovations, or whatever," he said, "dressed this way as I did the other way. The rhinestones don't do it, that's for sure. I know I'm a lot more relaxed when I'm dressed this way. I feel more like myself. I'm known as a pretty high-strung fellow on stage and sometimes people will say I can't keep that up. They tell me it'll all catch up with me someday. Maybe they're right, I don't know."

Hank has cut down on his work the past two years and tries to keep his show dates down to 130-150 shows a year as compared to around 230 he did for about five years in a row. "That was way too much," he said, "Hell, I was working for the government most of the time then. We're working mostly weekend now and I like that a lot better. I've got a little boy at home who is nine months old, and he's beginning to notice I'm gone." Like my proud father Hank was quick to point out his son's musical talents. "He can just reach the piano keys, you know," he said, "and he stands there plinking on the keys with one hand and looks at me. He wants me to come over and lift him up so he can play with both hands. We call him 'Borecus' because Daddy used to call me 'Bocefus' and my wife's dad called her 'Recus' when she was so little, so we just combined the two nicknames. Actually, my wife's daddy called her 'Rat-tail Recus' but we don't always tell that."

The subject got around to hunting and fishing as it usually does with Hank. "I think everybody knows by now how much I love to hunt and fish," he said. "I went to Africa a year ago and am planning to go to Alaska in October, and would like to go back to Africa in January. Glen Sutton and Jerry Chesnut are both talking about going too. Once you go to Africa, you are never the same. It's unlike any place in the world, the sights, the sounds, the smells, the food. It's unbelievable. One minute you can be in one of the largest, most modern cities in the world, and the next you are in the deepest jungle. It's really something."

Hank seems to be the happiest when he is talking about hunting and says that some of the greatest times he has ever had has been hunting or fishing. "You know me as well as any human being," he grimmed. "We've been pretty good friends for a long time now and hunted in many states together. We seem to get along pretty good."

The conversation went back to the music industry and Hank talked about the changes.

"It's not really the same," he said. "At least I don't think it is. Of course, none of us are the same as we were a few years ago, but the thing I notice most is that we don't have this 'family-type' feeling in the business we used to have. So-and-so don't go from his bus to see so-and-so, and that kind of thing. I know I used to do it all the time, then after awhile I realized that they didn't come to see me, so I said 'to Hell with it', I don't have to do that. I've been in this business 16 years, or I guess you could say I was born into it, and I notice this kind of thing. Maybe there's not a lot of it yet, but it does seem to be a trend, and I don't think it's good, cause something is gone that used to be there."

Like most country artists, Hank is very much enthusiased about the increased interest in his kind of music.

"That's a good sign," he said. "Most people are **discovering** country music and liking it. One of the greatest things that has happened to us lately was the show down in Dallas at Arlington Stadium. It was the Ft. Worth WBAP appreciation thing. There were 38,000 people there and I went on about 11 o'clock and the time was just right. Everybody was up, and it was just great. I did my bit, and did the Gene Autry thing with my hat and the crowd just went wild. Merle Kilgore just flipped out, and I said 'see, the hats got magic'. That was one hell of a tribute to WBAP out there, man, 38,000 people and there weren't really any big names on the show at all."

Hank also talked about how surprised he was recently to find that an album of his had been favorably reviewed in Cosmopolitian Magazine.

"A few years ago this never would have happened," he said, "but there it was, listed along with two other ones, calling them 'the big three'. The review talked about how great it was, and everything. Sure surprised the hell out of me when I saw it. something else I read recently really pleased me too," he continued, "was this rock star, Leon Russell, who was quoted as saying he hoped he could be like Hank Williams, hoping he could be remembered the way he is, hoping he could project songs of life the way he did. . .really great."

Does Hank feel he has found the right "self-image"? It's not a question one could ask and expect to finish the interview. Hank is not looking for an image, he just **IS**, and if a couple can interrupt their honeymoon to come and see his show, surely he is doing something right.

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Bob Wills

Continued from Page 32-B

cashed in on it. He does get money from ASCAP from all his music as a performing artist but this is not sizeable now.

As a band leader, Bob had a reputation as a man who never let members of his band down. Any time one was in trouble Bob was the first man there. Bob's kindness to those who worked for him has not been forgotten. And today's country music great have not forgotten their debt to Bob Wills, the man who first played "Western Swing."

At least four major benefits have been held as a tribute to him and to help pay his large medical bills. These were in Fort Worth, Tulsa, Houston and San Antonio.

KBUC Radio sponsored one here on Bob's 68th birthday last March 7. From it Bob was presented a check for $12,500. But the most heartwarming thing was how Bob's boys gathered round.

Jack Gordon reports that every member of the Texas Playboys was there except one man who was injured in an accident the day before.

Bob was born in East Texas, near Kosse in Limestone County. But his family soon moved to Turkey at the foot of the caprock up northeast of Lubbock. A tall monument--topped with fiddles five feet high--has been erected there in his honor.

Bob came from a musical family. His father and eight of his uncles were fiddlers.

Bob had two cousins who were barbers and he went to barber college in Amarillo. After barbering in New Mexico he went to Fort Worth. Here he followed his custom and in addition to barbering formed a little band and started playing for dances. Then lightning struck.

Bob and the band attracted the attention of Burrus flour mill and they went on the radio as the "Light Crust Doughboys." Master of Ceremonies for the show was W. Lee "Pass the Biscuits, Pappy" O'Daniel.

Pappy parlayed his radio program into the governorship of Texas. In 1938 he defeated 12 opponents--some of them well-known names--without a run off. He won a second term but resigned to go to the U.S. Senate.

Bob and Pappy had come to the parting of ways before this and Bob formed the "Texas Playboys." Working out of Tulsa, it became one of the most popular bands in the Southwest with crowds of 4,000 not unusual.

The band rode in a big bus with the head of a big longhorn steer on the front of it. The theme song was:

"Howdy everybody from near and far.

"You want to know just who we are?

"We're the Texas Playboys from the Lone Star...

Then came San Antonio and national fame. After World War II Bob based his dance band in Hollywood and was one of the most popular bands in the U.S. They once set the record for a dance crowd--8,808 paid admissions at the Venice Pier Ballroom.

One published story said that for three years Bob Wills paid more income tax than any band leader in the U.S.

Bob also appeared in 16 full-length movies of the "they-went-that-away" school and many short subjects.

Though he can no longer play and because of failing eyesight cannot watch TV. Bob spends many hours listening to country music on his bedside radio.

Right now his favorite song is one written by Cindy Walker, a Texas girl who wrote the music for many of Bob's movies. A faint smile comes over his face as he hears one of her current hits:

"When you leave Amarillo, turn out the lights."

Bob looks at the sheet music of his all time hit, "San Antonio Rose".

Look What They Have Done

Continued from Page 6-B

setting off all those trends and changes in the process, some of which are not yet fully realized.

Actually, though, the underground carts are, in their way, really no different from people such as Ray Price and Eddy Arnold and Danny Davis. They are changing country music, yes, but it is a change that is adding to, rather than taking away from, the music; a change that is broadening the base of the music and, consequently, the base of the audience. To be sure, the undergrounders do not fit the established notions of a country performer or writer appearance wise, but Music Row has come to realize that you judge a cat by what he's got on tape, not by what he's got on, and country fans are gradually, if somewhat reluctantly, coming around to the same way of thinking.

Underground country is never--repeat, never--going to push aside straight country music. Those old three-chord toe tappers will always comprise the main of country music. But underground country is definitely here to stay. It is more than just a fad. It is going to have its say, and it is going to have it to the point where it will be incorporated into mainstream country and the tag "underground" will eventually be dropped altogether.

And years from now another bunch of cats will hit town and cluster together and feed each others' egos while their stomachs are starving, and talk about how ole Kris was really something in his day, man, until he sold out and went commercial, and we'll be darned if we're going to let that happen to us.

And Nashville will look askance at this colony of renegades with their weird songs and far-out way of living and smug outlooks, and not know what to do with them and people will say, "I don't know what to make of these new cats that are all over the place these days. They're almost like an underground."

Sammi Smith

Continued from Page 29-B

I don't feel like a person should have to, just because he's an entertainer or a singer or a writer. So I'm proud of what I do and I'm proud of what they do. The people that want to hear us will come to hear us. The people who come to my shows aren't real hard-core country people.

"I don't thing you can take a song and discard it because it wasn't considered a country song. I think that's a waste of time, material, talent and intelligence. Once again we come back to Willie's album. He could have thrown out "A Song For You" because it wasn't country - but what a loss it would have been. It was beautiful. Then, just as soon as he sings it, it becomes country."

Sammi Smith may lose friends by being so forthright about her music, but she won't her real friends. When she sings, she makes that song hers, an like Willie Nelson, country. Country in the real sense, not in any restricted commercial sense.

Future albums will reflect the real Sammi Smith - a warm, outgoing, giving person who's been held back long enough. For now, she's there in the soulful thread that links songs like "When Michael Calls", "This Room For Rent". "Willie", "Kentucky" and the wonderful "Saunders Ferry Lane".

Sammi wrote and sang all those, and they're very precious.

Underground

Continued from Page 9-B

sound rough and yet somehow right. Many artists will tell you the writer is usually the best performer of his own song.

Though Kris Kristofferson's insistance on being himself on-stage as well as off, and his refusal to do things any way but his own, may have earned him his "underground" reputation. No one sings "Why Me, Lord?" better than he does himself.

Red Lane

Continued from Page 9-B

of the ill-fated Cash program, and quite often the only really **country** portion of the entire hour. Moreover, Red is one of the few underground cats who actually looks like a good ole country hoss: clean-shaven, medium-length hair, fairly straight dress; all in all, the kind of guy any truck driver would be glad to have riding in his cab.

"More poets are drifting into country music," Red began, discussing the blend of underground and country. "Up until now that hasn't been true because country was always held to a straight commercial basis. Now people are **listening** more, paying attention to lyrics and this has enabled writers to open up more without the risk of losing their audiences. Also, the public is finally recognizing writers and wanting to know more about the people behind the songs.

"I think country music is going to get back to the earth and get back to the people. I've been lucky in that I've always believed in truism, simplicity and have been able to transfer my feelings. I'm not a writer who can say, 'I've written thousands of songs.' I've only had two number one songs. I started in country music as a guitar player and I didn't begin writing until one day I asked myself, 'What if something should ever happen to my hands and I couldn't play guitar anymore?' I actually think of myself as a novice, so I've cut down on my sessions and don't work the road much, because I don't want anything to divert me from writing.

"I know it sounds weird, but when Hank Williams died on New Years Day of 1953, I got the feeling that he passed something on to me. It was 11 years before I did anything with it, but since then I've always tried to remember that."

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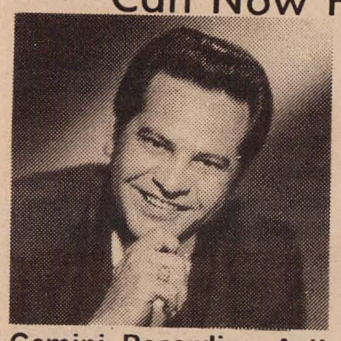

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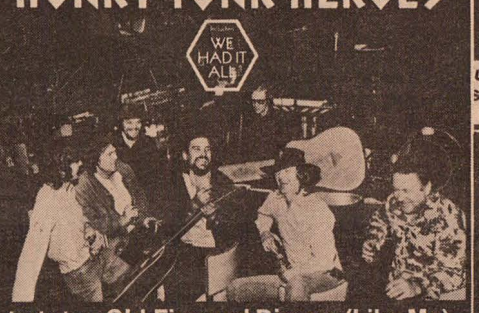

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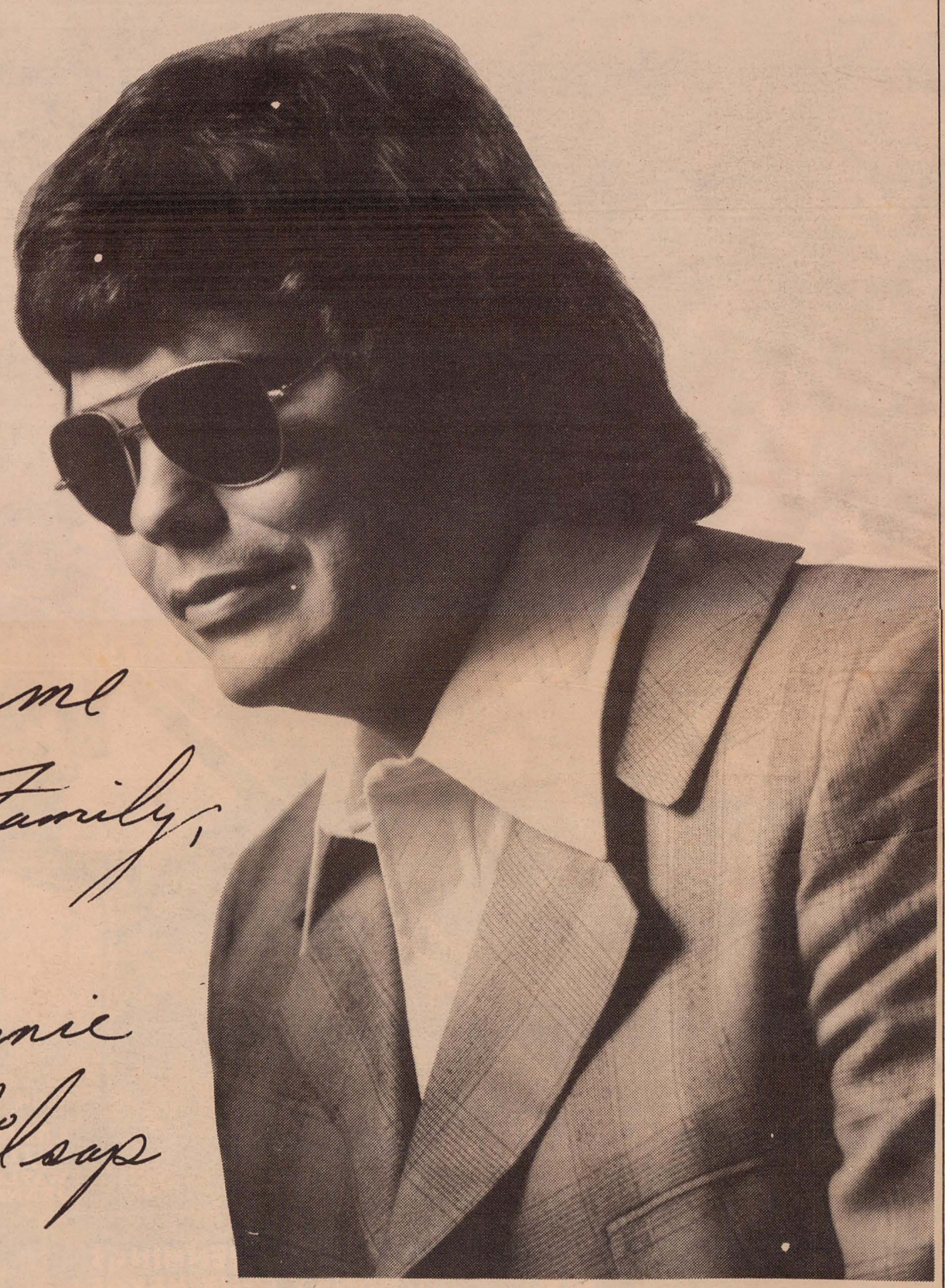

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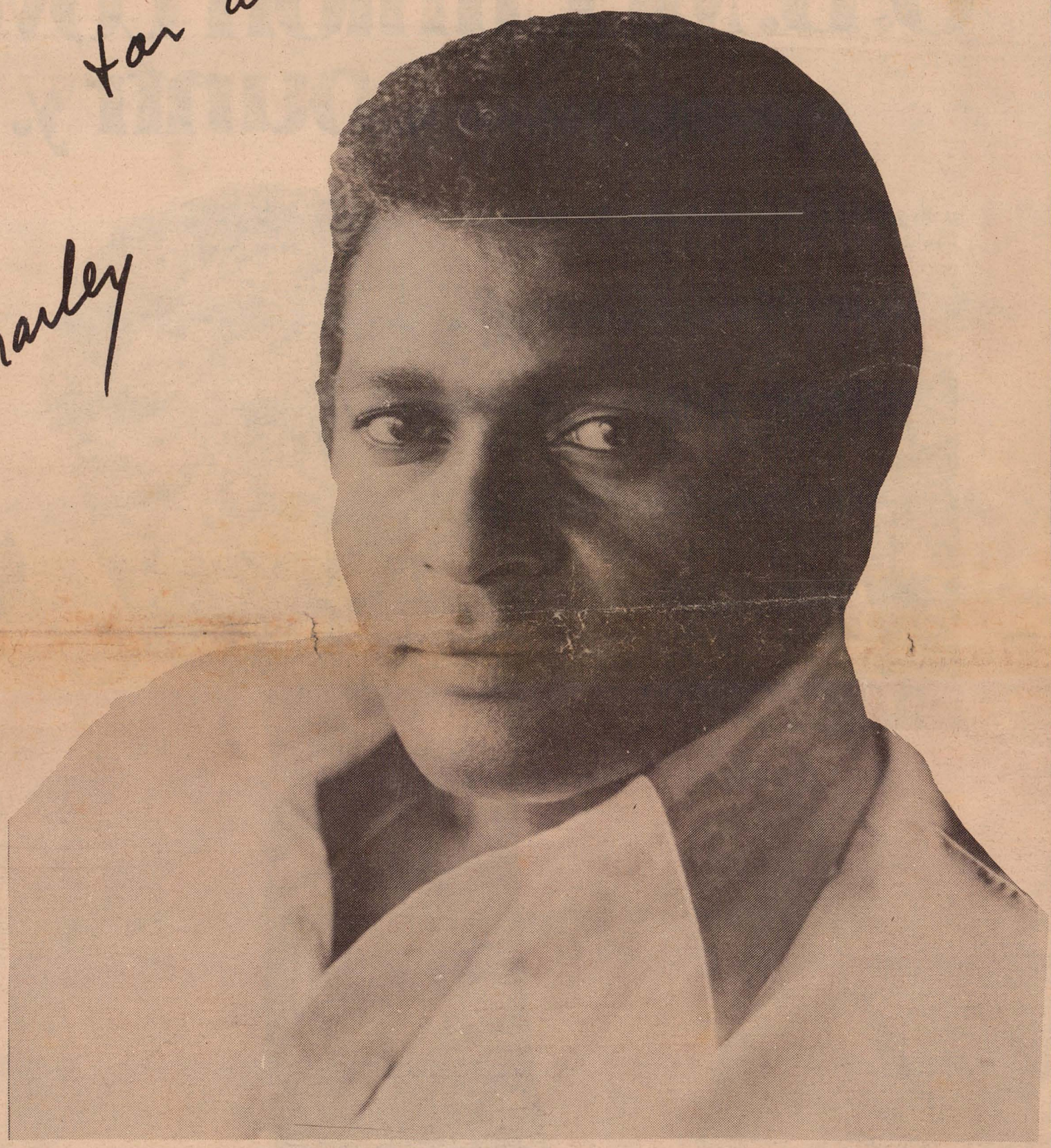

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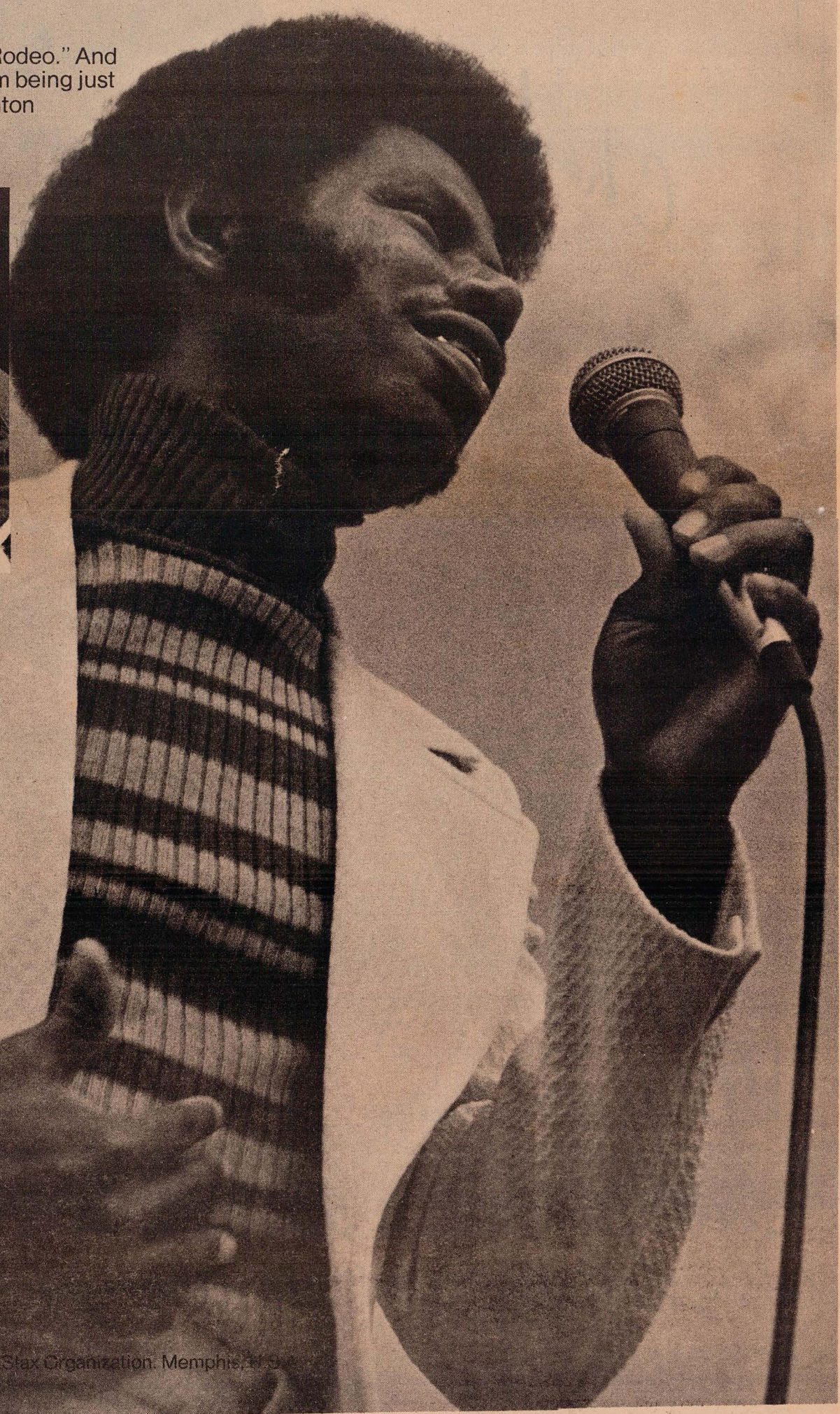

ENTERPRISE

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O.B. Doesn't Mind Being "The Other One"

By LaWAYNE SATTERFIELD
MCN Managing Editor

Some country fans still think O.B. McClinton is Charley Pride.

This mistake in identity occurs most often in country music night clubs where the Stax-Enterprise artist is appearing.

"No," O.B. tells them, unruffled by the mistake, "I'm the other one."

Now O.B. has written a song about the re-occurring mistake with the unique title, "I'm The Other One." The song is written in a humorous vein that strikes the heart of the matter.

"When I play country night clubs where the patrons aren't familiar with WHO O.B. McClinton is, they just naturally assume that I am Charley. Being black might have something to do with it," O.B. chuckles shaking his Afro hair cut.

"Being called Charley is actually a great compliment to me, but I sometimes wonder if it doesn't insult him. I know Charley pretty well, which is not saying that we are the very closest of friends or anything like that. I don't seek him out, because I have been afraid that he might think that I am using him to get my career zooming."

The style and concert-supper club shows of O.B. and Charley are as different as the two men themselves.

Reflecting on the comparison of the two black artists, O.B. said, "I even have a lot of people who will come up and say, 'You're going to be another Charley Pride'. This is fine and I appreciate the compliment again, but I don't want to be known as another Charley Pride. I am not trying to be a Charley Pride. I am just another black guy who is trying to be a success singing the music he loves."

Promoters are often embarrassed for O.B. when he is called Charley Pride. "I really feel sorry for them because they are feeling so sorry for me. I take it in stride. I can't think of a better country singer to be called than Charley."

O.B. the country singer could well be called the common man philosopher. Philosophies and deep thinking have helped to mold the mind and attitude of this outstanding young man. He believes in making the best of what life throws your way.

"My ole man," O.B. starts with beautiful admiration in his voice for his minister father," used to tell me, 'always put your best foot forward.' I intend to do that with my life, and not just in my career. I am going to put everything into making my life full and rich with living. If I don't make it in the entertainment business as I want to, I will have not regrets, because I have tried.

"Another thing, is a person has to go after the opportunities. You have to go where the opportunities are, also. I mean, you can be just as poor in Nashville as you can in Mississippi. But if you have a song in your heart and a music dream in your eye. Nashville is the place to be.

"I also believe that each individual should put emphasis on his own worth. Don't let other people tell you what they think you are worth, you have to know what you are worth, and I am not talking about money either. If things are not the way you want them in America, you should get out and change them the right way. And that is by voting. You can't buck the system. I know a lot of people who stand up and yell about the condition of the nation, but just ask them if they voted in the last election and most often, they haven't.

"Every man should and does count. He should make his presence known and voice his opinions, but make the changes the right way. **After all, when all is said and done, you are the one who is going to bring yourself in," he asserted.**

O.B. is doing what he "day dreamed" of doing all his life, singing.

"I love what I am doing now. I want to put back into country music what has been given to me. I want to be known as someone who just didn't take and never put anything back in."

O.B.'s first recording success to amount to anything came with the hit, "Don't Let The Green Grass Fool You". He also produced the record.

"I produce myself because most producers want to produce your records like someone else's. I don't deserve to be in country music if I can't be different and turn out different records with my own sound. Anyway, I feel that I didn't have anything to lose by producing my record the way I wanted it to be. You see, I didn't have my reputation as a producer riding on the record.

"I have never been afraid of losing, so I will try anything. The big push on always winning is, I believe, the reason for so many maladjusted people. Everybody can't be winners. Some have got to lose. I have never been afraid of losing, so I always go for broke and I put everything into it," says the country philosopher-singer.

Determination and stubbornness are elements in the life of O.B. McClinton. These are as much just as responsible for his success as his talent.

"I had to prove myself in country. But, not only did I have to prove that I could succeed in country, but also that Stax's country label, Enterprise, could succeed in the country field, as well.

"Don't Let The Green Grass Fool You," moans O.B.

"I first started out singing in black night clubs. I was singing blues then, but I didn't go over too well. A lot of the patrons would jive me and ask, 'Hey man, who told you you could sing?'" Finally, I was given the chance to sing country music with Enterprise and I felt that just couldn't let them down. So you see, I really went for broke in a big way because I had a lot of people counting on me," O.B. recalls.

O.B. or better, "Country" as he is popularly called, used to stand around on his father's Senatobia, Miss. farm and day dream. This wasn't hard to do if you're a kid of 10 or 11 and put to doing a chore you don't want to do-- hoeing crops, rounding up livestock, and "following" a mule. And especially is it easy if your dad's farm is a big, 700-acre place, a most unusually sizable thing for a Black man to own in Mississippi, and you are next to the youngest of seven (three boys and four girls) with plenty of secret places in which to hide.

As he grew older and bolder in his daytime dreaming, "Country" found himself in charge of pumping off the rust water from artesian wells near the big house. And it was during these dream sessions that his old man, the Rev. G. A. McClinton used to ease up behind him and fetch him a sharp wallop that abruptly ended the day dreams for the time being and accelerated attention to the job at hand, not to mention causing stinging sensations on his anterior posterior.

These little reminders from his pop did not, however, cause "Country" to abandon his roseate world of fantasy; only made him more careful. Now he dreamed he would burst out in song, and he dreamed wildly of becoming a great singer. Since most of the music he heard on the radio was of the country and western variety, "Country" mimicked these. This was to haunt and embarrass him in later years because people would later say, "Why you sound just like Hank Williams."

When he tried unsuccessfully to sing rhythm and blues he abandoned singing entirely and turned to songwriting.

One day, "Country" was out in the field plowing ("following the mule"), when he suddenly decided he would go to San Francisco and become the singing-acting star he always dreamed of. So he hitched the mule in a conspicious place ("I figured they would find her soon enough") and hitched a ride to Memphis with some money his folks had helped him save. But stardom in San Francisco, or any place else, was not to be for the 17-year old "Country."

In Memphis, he was gaga-eyed at "big city" sights, sounds, and walking down famous Beale Street he spied a music shop, saw a guitar in the windowpane, went in, and purchased it. That ended any thoughts for the time being on his part of going to 'Frisco,' because the purchase of the guitar had taken almost every red cent he had. So he returned home, brooded, and "confused"

O.B. and Charley and one of them is the "other one" depending on the way you look at it.

my family by standing around in the backyard still day dreaming.

"I would still be thinking about becoming a star and my mind would be a thousand miles away," he says.

"Country" stayed home six or eight months. He finished high school, and his old man still sent him to the fields, "but that just wasn't my groove."

So he left again this time with little more in his pockets than "a nickle and a nail."

"I worked around Memphis, washing dishes and making about $18 a week, still day dreaming that I would be a Hollywood star. I got a lot of odd jobs, but lost them all because I was always day dreaming. Eventually I decided to go to college. I sent an application to Rust College, Holly Springs, Miss., and I was agreeably surprised when a lady gave me a choir scholarship, and I went to that school for four years, singing in the A Cappella Choir. I graduated in 1966, and

Continued on Page 37-C

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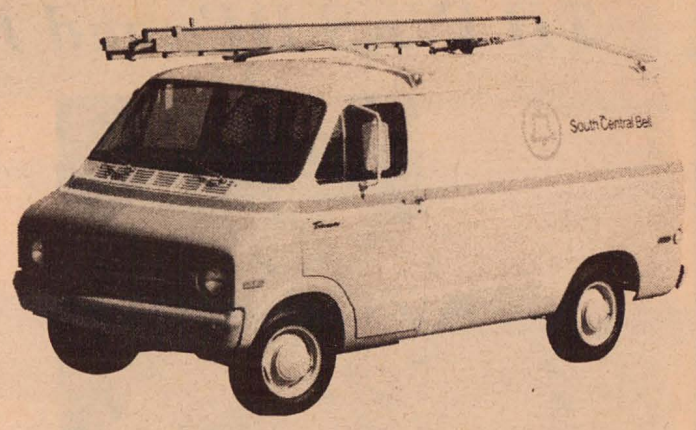

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Danny Is Making Dreams Come True

By LaWAYNE SATTERFIELD
MCN Managing Editor

There's always something special about reaching the top of the mountain after you have struggled so long to climb a hill. Perhaps, it's a feeling of self satisfaction that can't quite be explained.

But, after a feat has been accomplished, some men are then content to rest on their past achievements. Still there are the men who reach the top of one mountain and while they are enjoying the view begin to survey the next mountain to climb.

Danny Davis falls into the last category.

The Nashville Brass man is now enjoying a dream come true. A dream that has commanded his life, most of his years. It was a dream that sort of wrapped itself around the ole heart and through the years became deeply entwined.

The dream persisted even when all other men, made of a lesser quality of fiber, would have abandoned it. Danny's dream was of one day having a fantastic musical group that set the woods on fire, turn the world up side down with its blend, and spread waves of happiness over the person listening.

"I know that I am probably one of the fortunate few because I have realized the dream of having a group like the Nashville Brass," Danny said with note of humility. "I have carried this dream with me through many years and could never give up on it."

Recalling what a friend said to him many years ago, Danny chuckled. "He told me that I had the worst case of leaderitis he had ever seen. We were both struggling young musicians then. Today he is the vice president of New York Life Insurance Co., but he was a trombone player then."

The Nashville Brass swings with their music, during one of their hundreds of performances. Not all Nashville Brass members are shown.

When most men have conquered their chosen field of labor and begun to have some thoughts of retiring in about 25 years, Danny was just beginning to get the idea that his first love was about to happen.

He had already had a very successful tenure of producing for MGM, and was now assistant to Chet Atkins at RCA in Nashville. Danny had been transferred from the New York office when the slot came open for a top level executive of his caliber.

The idea of forming an instrumental group that would play soulful and beautiful country music began to take shape when Chet believed in the dream almost as much as Danny (no one could believe that much). Then Don Burkheimer, and RCA vice president, added his vote of confidence and the big wheels began to move. Although, the wheels moved slowly at first, at least for the smiling Irishman they were moving.

"Suddenly I found myself with the go ahead and I couldn't believe it. Today, I still don't believe it. The response has been terrific to us and if things just keep happening," Danny said as his voice grew more excited.

"Listen, I owe so much to Chet. When Chet decided to take a leave of absence from the Masters Festival he recommended the Brass to fill in. He is a good friend of mine and I certainly appreciate his confidence.

"When the Brass was formed, I found that I had to call on all my past experiences to use as leader of the group. I believe a lot of my past work was in order to prepare me for this. Anyway, it never seemed like work to me, because I always loved what I was doing.

Danny Davis is enjoying his dream come true as he blows his trumpet.

"You know, I have told my children what I think is the key to success. It is simply this: find something you really love, a job or profession that you can spend 18 hours a day with and love every minute of it. If you work hard, even though there may be others more capable than you, you will get to the top because you have the preservance and determination to succeed. I have never known anyone who was a success that didn't work 24 hours a day," Danny said softly.

He continued, "Show me a successful man and I will show you a man who loves his work, one who never gets tired of it. Do you know that when Chet is in his office, and not on the phone trying to find some good songs, he is practicing. He loves his work but it doesn't seem like work. That's the way it is with me.

"The people have been great to Nashville Brass. This year alone we will play more than 300 dates. I never, even in my wildest dream, thought this would happen. The Brass won't even be in the states for Thanksgiving, OR CHRISTMAS! We will be playing in Reno, Nev., Christmas."

The Nashville Brass albums sell like hot cakes on a cold winter morning. While they sell good, they don't get the chart action they should.

"One of my complaints is that radio men are always hollering for more instrumentals. They are always needing more instrumentals. We give them instrumentals and somehow they forget to chart them. Believe, me, no one could be more appreciative of the hard work disc jockies do than I, but I do wish they would chart the instrumentals," Danny said.

Next to the easy listening tunes of Henry Mancini, the Nashville Brass gets more radio air play than any other group in the entire music world. Even with the fantastic amount of air play they receive, they don't get the chart action they truly deserve.

Don't be mislead. Danny is not bitter about this. He just feels it would open more doors for country music and enlarge the listening audience for the music he dearly loves.

Danny's latest album is an LP of Caribbean music. Yet, the songs contained in the LP are tunes that have been hits for many country artists and several that enjoyed many weeks on the charts.

Why did Danny Davis choose country music? Since he had played and sung with so many big bands why did he not choose some other form of music?

"Well, country music is real. It's the only music today that is saying something. It is music that you can put your heart into. When I play, I play very emotionally. When I played pop music, people sort of snickered because I would get very emotional. I just drifted into country because you go where you get acceptance. I love country music. It's the real music of today," Danny explained.

Danny still has plans to cut an album of all gospel music one day. And he still dreams. He dreams of one day having a television show that will showcase country music in its rightful manner.

"I guess you could say that I am one happy man. I have realized my dreams, but there are still a few dreams left and I am working on them now," he smiled.

Danny's eye on the future now includes a publishing complex. He has a couple of publishing companies (along with a couple of partners) and they are doing exceptionally well.

Promotion-publishing expert Ed Penny has recently been hired as the professional manager for both Acoustic and Daydan Music. Songs in the Davis publishing companies have shown up exceptionally well on the charts. The top song in Acoustic would be one of country music's most recent hits, "Woman, Sensuous Woman" as recorded by Don Gibson. Acoustic is a co-publisher on the pop hit, "Monster Mash", and another top tune is "Traveling Light" by George Hamilton IV.

And Danny Davis is still dreaming of yet unconquered fields.

Samson, perhaps, the wisest of all men, said in the Scriptures, "The young men will dream dreams and the old men will have visions." Surely he must have known there would be one young man named Danny Davis who would fit that description.

Hey, the next time you hear Danny Davis and The Nashville Brass playing, just remember, he's pushing dreams out of that horn, not just notes.

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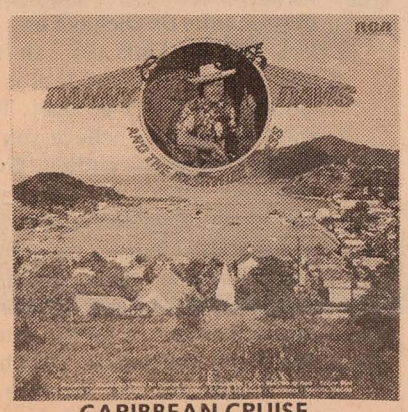

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Dickey Lee Pushes Commercial Beliefs

By GEOFF LANE

"I've just been a kind of frustrated hillbilly. Even when we'd do pop shows, I'd go backstage and sing country songs. Seems like I was always singing country when I wasn't performing professionally."

Dickey Lee said that.

Now Dickey Lee used to be a pop singer and cut his records in Memphis, but before you accuse him of being one more artist who "really always loved country music" when he found the pop scene too hot for him, consider this. Dickey Lee wrote "She Thinks I Still Care" a good many years ago. Pop singers don't write country classics like that very often. Dickey Lee, country singer, sang mostly pop music until just three years ago.

Then Jack Clement talked him into moving to Nashville--to record pop music. "Jack actually got me started in the business as a pop artist back in the early 60's," Dickey recalled, "And except for one short interval we've been connected the whole time. He produced all my first records when we were down in Beaumont, Tex., until Allen Reynolds and I moved to Memphis sometime in '64. A little after that, Jack moved from Beaumont to Nashville. We'd get together on social occasions every once in a while and in '69 we began commuting. We had this production company in Memphis--Rivertown Productions--and Jack talked us into doing some things in Nashville."

Now "Cowboy" Jack Clement isn't exactly stupid--he certainly proved smarter than Allen Reynolds and Dickey. "It was really funny," Dickey laughed, "Jack's a persuasive person, and we've always been crazy about him, but we'd drive back to Memphis thinking, 'Well old Jack thinks we're really going to move up here, but we're not.' Well here we are."

They began writing and working on songs for Jack, pop songs, and Dickey wasn't that serious about recording, he was interested in the business end of the music. But one song reached Chet Atkins and RCA leased the record. It flopped. "I was all set for another session, which was really pop. I had all the material and then three or four days before the session I said 'I'm not going to do this,' and cancelled the session. It had been nagging at my mind the whole time. I wanted to start over, get into the country thing. I was going to country sessions a lot, and listening.

Dicky Lee Ponders His Future.

"So I cut my first country record," continued Dickey, "And nothing happened. I was kind of discouraged. The next failed too and I talked to Chet. He told me he liked what I was doing, he had confidence in me.

"My next record was 'Never Ending Song Of Love' which was a number one record for me. Since then we've been no lower than 30 in the charts with three top 10 country records."

If a country record hits pop, no one is more pleased than the country fan.

"No one's more pleased than the country artist," Dickey added. But after so many years of pop, did he face an acceptance problem?

"I feel like I've been in the country business for two years now, and I'm off to a good start. I think the acceptance has been real good. A lot of country fans don't like artists who switch over; I've talked with a lot of them and their problem is classifying me. Like the record I have out now, 'Put Me Down Softly. When you go from that to 'Waiting For A Train onstage, people say What are you? I really don't know. An artist, in a way, is like an actor trying to portray a part. I can't get into one basic thing and just stay there, like singing just ballads, I'm very rhythm conscious. Crying Over You is not a run-of-the-mill country song."

Jack Clement's JMI Records have brought many refreshing ideas to recording country music in Nashville. On Dickey Lee's and Don Williams' hits you can hear the attention to detail that is the hallmark of JMI's product. They don't necessarily believe you get the best results by cutting "live", everyone playing at once, trying for a feel. They certainly don't believe in the four-songs-in three-hours attitude which dies hard and has produced so much boring production-line country music. And being fine writers, they hear the sounds that will enhance the lyrics rather than just hearing commercial licks. Most Nashville

Continued on Page 7-C

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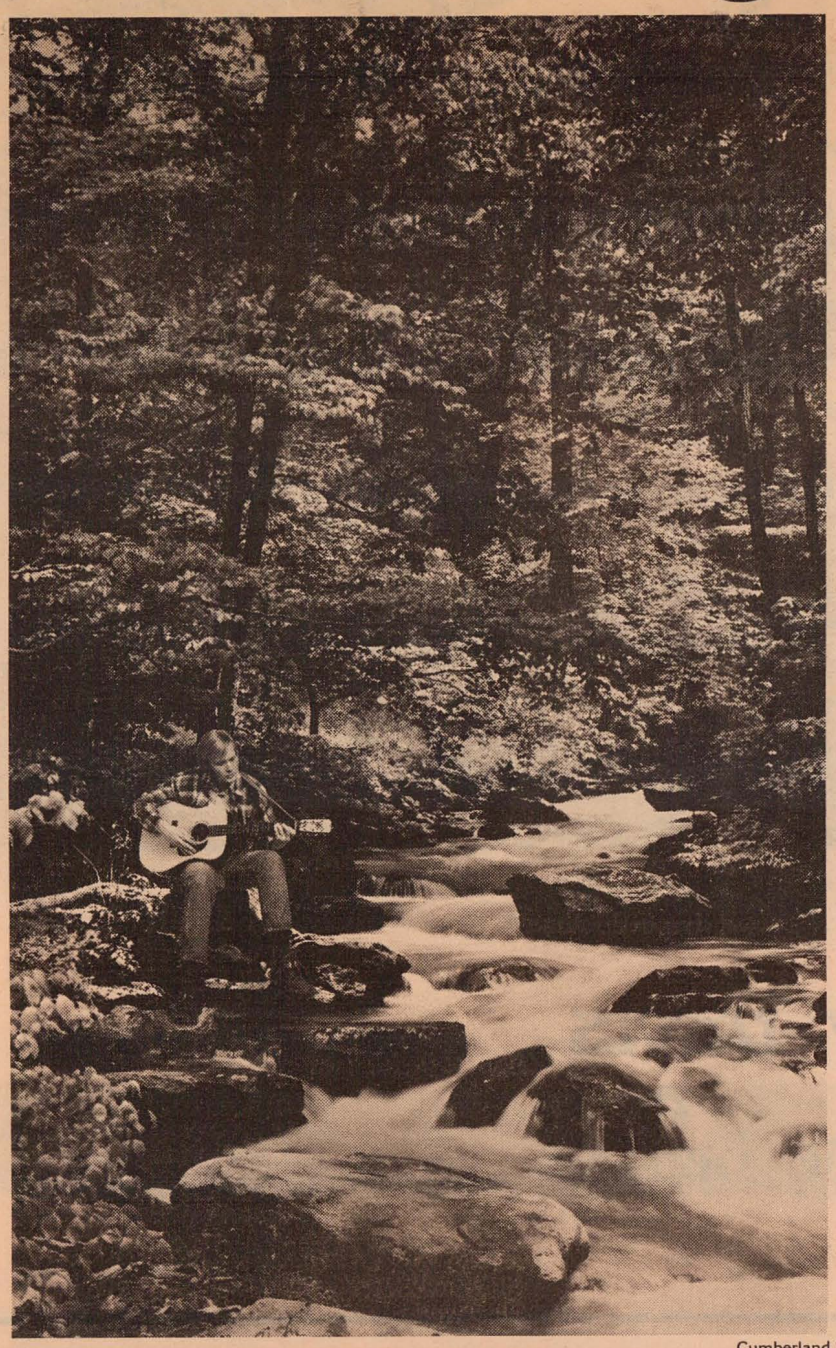

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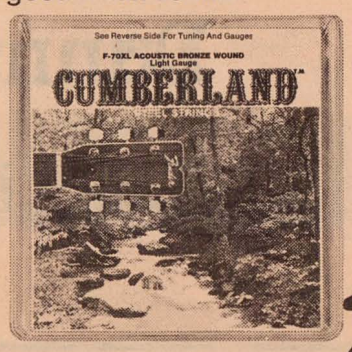

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Dickey Lee

Continued from Page 6-C

session musicians have a hatful of those and you can often guess whose playing from them.

No, Dickey Lee takes his time. He always books two sessions back-to-back which gives him six straight hours and he builds the song from the basic rhythm track on. He learned that in Memphis. "Never Ending Son Of Love" wasn't a striking lyric, it was an infectious happy rhythm, so that's how they cut it. The charts proved them to be right.

They know how to cut bass and drums in Memphis, the basis for a good rhythm sound, and they brought that knowledge with them, (Allen Reynolds co-produces Dickey's RCA records with Dickey. Sometimes Don Williams lends a hand).

"I think that's one of the biggest changes here, bass and drums," enthuised Dickey, "When we go into the studio we really work on them. They're much more important to us than they are to a lot of your established country engineers and producers, yet it's the basis of your sound! I'm just now starting to get satisfied with our bass and drum sound out of RCA."

"I think that's what your audience really hears, it's that rhythm and the way it's put together keeps the whole thing going for you. It's always been a big thing in country music that the lyric is the thing. It's very important but so is the sound. I'm sound-oriented. Read a lot of lyrics and see how they come across, the music is changing and I don't think it can stay still. There are a lot of people who are mad and upset because it is changing. Everything changes."

Dickey's right and he makes a point of including some of the old songs for a good reason: "I'll do some of the old Jimmie Rodgers things because I like to do them. I've had older people come up after shows and tell me how much they appreciate the old songs. It makes you feel good to reach both the young and the old, to create something that spans so many years."

Dickey was referring to the fact that he plays to college audiences, not just to the traditional country audience, and he's in no doubt that he loves to play for both. "We've been getting some long-haired kids in some clubs and I'm really into college kids. Give them the opportunity and they really get into country music. It's overcoming the cornball image," he asserted.

Talk of long-haired kids at country concerts turned both our minds to Texas where there are more changes taking place than Nashville is yet aware of.

George Jones is from East Texas and he gave Dickey his first real success as a writer. "She Thinks I Still Care" reflects something of what is happening there.

"That song's been cut by 106 artists," Dickey said "And there's been a flurry of interest in it this year. It's starting all over again. Music's becoming more sophisticated, yet there's still a great simplicity to it. That sounds like a paradox but that's the way I feel. Maybe it's the way people are singing today," said Dickey, putting his finger right on it. "There's some great songs, like some Kristofferson things. Heavy lines, but so simple, so vivid, so descriptive and so full of imagery. Much more than the old 'I love you..true...blue...songs ya know."

"I admire country writers like Newbury and Kristofferson. In Texas they're more wide-open and ready to hear country music. That's where your records will break first. I only wish we could get the rest of the country feeling the same way. And I think it can come."

In Texas they like fiddles and steels, not pop-country strings, so they love Faron Young's fiddle sound, Waylon Jennings' steel sound, the sounds that are real and lasting. No Texas cowboy will buy strings for very long, uptown isn't where it's at, and he wants a strong rhythm to dance to. Dickey Lee knows this well and his next single will be his most successful to date.

Titled "Sparkling Brown Eyes," it is Dickey's best-produced song and one of the finest to come out of Nashville in a while. Steel, fiddle and harmonica twist around each other so that your attention will switch from one to another during the song, the fiddles will even seem to be at one time Texas, at another vaguely Cajun. The guitar is not busy but it's unusual--interesting. The harmony voices are refreshing--they're not the people who do the other 99 percent of Nashville's harmony vocals. And Dickey Lee has picked a good song, sung it well, and recorded it right.

We could do with a few more Dickey Lee's around Nashville. Did I hear a cheer from Texas?

MCA recording artist, Wayne Kemp, is scheduled for a promotion tour of the west coast area OCT. 1 - 13 to plug his new single "Kentucky Sunshine". The popular performer sez he's also planning to deliver a bit o' personal "sunshine" by means of a cheerful visit to his Aunt, who is seriously ill in San Francisco.

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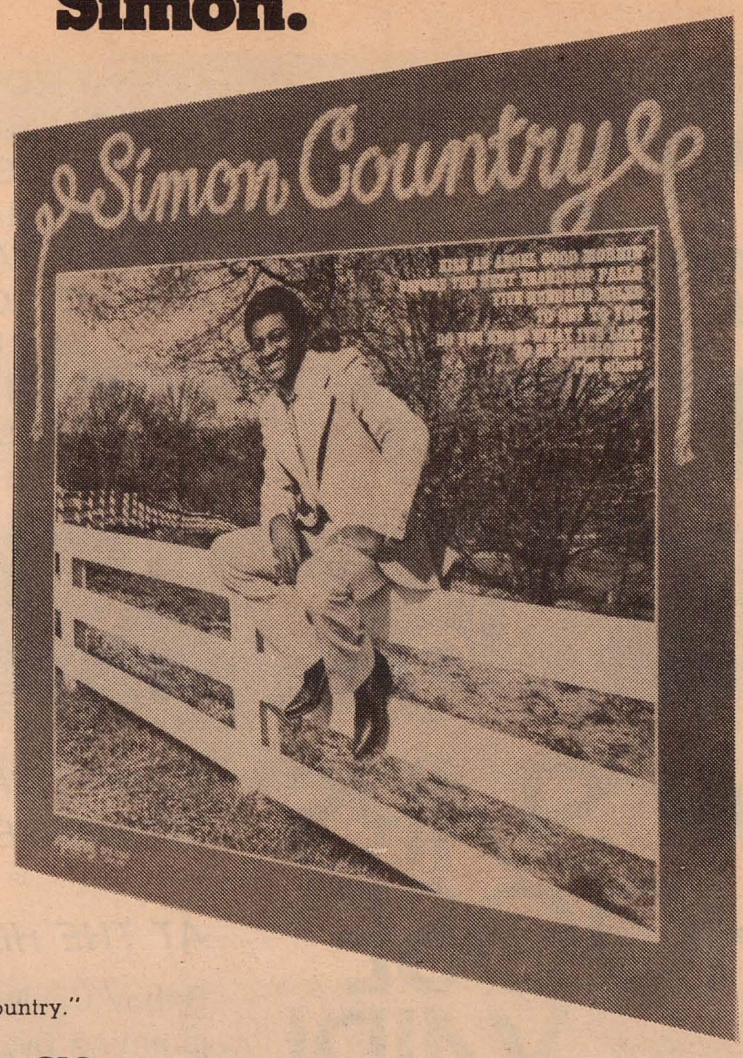

Joe Simon returns to the Nashville scene with the current album, "Simon Country." It's filled with Country and Western music done up the special Joe Simon way; complete with harmonica, strings and crooning back-up. With soulful touches to enhance the country feel, "Simon Country" has something to offer to listeners of every persuasion.

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Cool David Houston Is Hot Artist Now

By PEGGY RUSSELL

"Things haven't been going too well for the last day or two," David Houston said as he came off stage at the Ponderosa Park in Ohio. "Yesterday we had a little trouble with the bus. Guess you could say we had a breakdown...The motor fell out."

This is what is known as a David Houston understatement.

If he was the least bit upset, it was impossible to tell it, because David Houston has to be one of the most "unflappable" people in the entertainment business.

He was asked if he had a temper at all and he said that he did, but trying to imagine him angry would be like trying to imagine Mary Poppins kicking kittens.

When asked what made life special for him he said his work did it for him. "I've worked more this year than I have any year since I've been in the buisness," he said, "and the most satisfying thing for me is just about the same as it is for any other artist. I like to feel I have pleased a crowd of people."

David's speaking voice is not at all like his singing voice in that he talks with a slow drawl which seems to be a mixture of several southern dialects. He speaks with words that flow so smooth and easy he gives a listener the impression he could announce the house was on fire without causing any panic at all.

Although he has been a carpenter, sold insurance and various other jobs, there was never any doubt in David's mind that he wanted to be an entertainer. The Bossier City, La. singer gives a lion's share of his career credit to his manager, Tillman Franks.

"Tillman was the best thing that ever happened to my career," he said. "He put me in the business about 10 years ago. I met Tillman through Slim Whitman who was then on the Louisiana Hayride and I was still in high school at the time." David attended college for a couple of years and according to him 'din't pass anything', so he went to work building houses with his father and brother.

"I sold insurance for awhile too," he said, "and was singing around in local clubs, and things like that. One day Tillman called and asked if I could still sing, and I told him I didn't know, but hoped I could. He told me he had a song he liked and we went over to Tyler, Tex. and recorded 'Mountain of Love.' He carried it to Nashville and played it for Epic Records, and I've been with Epic ever since."

As far as changes in his life, David says he can't notice any because he never left his home town to go out and 'make it big'.

"It's a little easier for me to meet people now, than it used to be," he said, "because I used to be real shy, and I still find it very hard to get over this." Sometimes David's shyness is interpreted as aloofness or even unfriendliness, but nothing could be further from the truth. The most noticeable thing about a David Houston interview is his constant references to people other than himself. He tries to make sure credit is given to his band, to Tillman Franks and to Shoji Tabuchi, the Japanese fiddler who is part of the Houston road show. Shoji's exhuberance both on stage and off seems to compliment David's quiet manner.

Quiet and unassuming David Houston is dynamite on stage.

Sometimes David's quiet manner is almost shattered on stage when he has the kind of luck he once had near his home town in Louisiana.

"Talk about embarassing," David said, "I really was. Shoji hadn't been with me very long and we were doing a show at the Air Force Base near Bossier City and all the people I went to school with, all my relatives, everybody I knew nearly was there. I had a new suit and I really wanted the show to be extra good. I put on my guitar backstage and waited till they introduced me, and I walked out on stage feeling pretty good, and saying 'hidy' to this one, and 'hidy' to that one, and my guitar fell off. It hit the floor and bounced once, and I caught it and somehow that didn't seem too bad, so I put the strap back on the guitar and put it on again, like nothing had happened, you know. Then I spread my arms out to welcome everybody and I was fixing to say 'Hi, it's really nice to be here' and it fell off again. Now, that's not much of a big thing I know, but it sure did make me feel terrible, and of all places for it to happen to me, too."

David says he does not have the problems some artists have when they achieve a certain amount of success in the entertainment field because he has never "left home."

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Hank Locklin Has Own Flea Market

By TOM ROBINSON

When Hank Locklin bought a race horse back in 1964 the man who sings in Irish tenor thought he had something good.

"But I didn't know what I was getting into when I bought the thing," he said. "So after two years I sold the horse for $500. I bought him in Texas for $1,000."

Today, the old stable behind Locklin's red-brick house is a home for old victrolas, cylinder records, horse collar mirrors. wood stoves and other antiques which make up Locklin's flea market.

Collecting old items is a favorite with him. As much a favorite as some of his old masterpieces, "Please Hilp Me I'm Falling," and "Send Me the Pillow".

When you spend a day on his Singing L Ranch, nosing through collector's items it's obvious the past plays a part of Hank Locklin today. To him nostalgia is more than a fad.

You don't sit at the kitchen table and fire questions at Locklin. You don't interview him. You follow him around his 300 acres of land in the backwood of McLellan, Fla., and listen as he explains how the town was when he grew up. If you are a friend from the city, with constant ribbing he tries to convert your sould to country thinking.

The Singing L sits off to the right of the black top road in McLellan's piney woods. It is in this Northwest Florida area Locklin grew up and got his start in music.

Down the road lives his mother Hattie, who at 87 and hair snow white, can carry on conversation of how she taught her son to play the guitar as a lad. Her wood-framed home is across from the Assembly of God Church. Within throwing distance is the town's old country store which gained notice as the album cover for Locklin's "Mayor of McLellan" RCA Victor record.

Before you go through Locklin's antiques realize McLellan remains a throwback to when wind-it-yourself phonographs and wood stoves were the orders of the day. And to some who live here central air conditioning is something you only read about in the Sears catalog.

"They are a passing breed of people," is the way Locklin explains the old friends he grew up around. "They like to do things for you without asking a favor in return. They are just good people."

Before Locklin sold his race horse the antiques were piled in different places. "They were scattered throughout the house and workshop," said Locklin,

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David Houston

Continued from Page 8-C

"It's not like I go back home after making it somewhere else," he said, "I live around the folks I grew up with and nobody treats me any different. I know I don't feel any different. Somebody will se me and say 'hey, there's old David.' I'm no celebrity and I know almost everybody around there."

What does affect his usually easy-going attitude? "Well, I have pet peeves and things that aggreviate me anybody else," he said, "and this one has nothing to do with the business, although it has to do with traveling, which has to do with the business. All of a sudden now places where we stay, you know these big chain motels and all, are asking for all kinds of identification, like driver's license and all that, well that's a bother to me and I don't think it's necessary, but even worse is the places we stop to eat.

"Now, we pull that big diesel bus up out at the tanks and get it filled up and eight people go in to eat and we're not allowed to sit in the places marked 'professional drivers'. Now, if we're not professional drivers after moving that big bus over thousands of miles, I don't know what we are. Of course, if it's crowded, I don't mind so much, but if it's not, I don't see why we can't have some of the same kind of service the other professional drivers get. I don't mind them getting it. I just think we ought to be considered too. We travel as much as they do, and are probably running on a tighter schedule." He grinned then and added that was no big thing either, just something that bothered him a little, especially when he was hungry and in a hurry.

The old question always comes up about future goals. Someone said that asking an entertainer what he wanted to achieve in the business was like asking a politician if he wanted to be President. David laughed at the analogy and stated flat and firm that he did not want to be President.

"I believe though," David said, talking about going to the top in his field, "that if something is gonna be, then it's gonna be. I do my best to record, to perform and to do what I can in this business and I feel like when I've done the best I can every time I can, I've done right by the people. I don't want to short-change anybody or not give people their money's worth. I feel a great obligation to my fans. It's not a job, it's my life."

Too bad he doesn't want to be President, he might just win!

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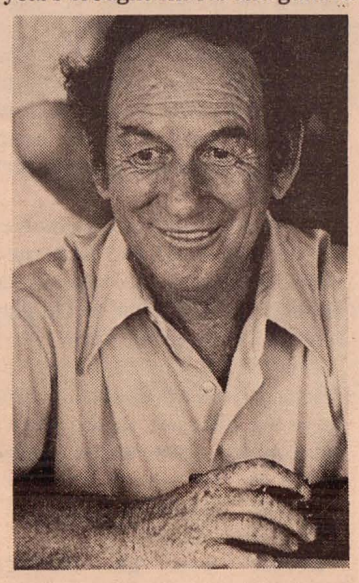
Speck Rhodes Spells C-O-M-I-C For Country

By PEGGY RUSSELL

"No, he isn't!"

If you were asking whether Speck Rhodes is the same off stage as he is on stage, that was your answer, emphatically.

In fact, ever so often Porter Wagoner reminds Gilbert Rhodes to 'go wake up the comic, it's nearly time for him to go on..' Of course, it's easy for Gilbert to wake up Speck, for all he has to do is don his checkered suit, his green derby hat, take out his partial plate, and there he is. Speck Rhodes, baggy pants comic, who has for 40 of his 58 years brought smiles and guhaffs



Speck Rhodes. . .the man out of his comic suit.

to countless fans all over the country. He aims to keep on doing that "as long as my health and the good Lord lets me."

Speck is aware of those who say his type of comic has outlived its usefulness, but he doesn't buy that for a minute. "Not too long ago a young man asked me if I would recommend him going into show business as a comic," Speck said, "and I asked him what kind. He said 'the kind you are." I told him honestly that there wasn't many left now, but I believe there will always be a need for the baggy pants comedian and the clowns. There are fewer of them all the time, but the people are still laughing at our kind. There isn't much difference in the laughs I get now as there was back in 1938 when I started as a comic on the radio.

"I had been in the business since 1933 and when the little radio station I worked at needed a comedian, I was it. Somebody asked me if I had to get all clowned up to do my jokes, and I told them that it all goes back to the circus clown..he's all costumed up. Red Skelton's greatest characters are costumed, and I believe the costume is as important as anything else."

Speck also went on to say that he thought costuming was just as important with the rest of the people in the entertainment field.

"I mean, look at Dolly Parton, and Porter Wagoner," he said. "The costumes are what makes them the outstanding show people they are. It's just that extra something that is out of the ordinary. I think costumes are very important."

In answer to the criticism some have made about Dolly and her eleaborate hairdos and clothes, Speck recalled when she first came to work on the show. "We were on a tour out west," he said, "and we were walking down a street in Albuquerque and stopped by this jewelry store that had diamonds in the window. Now most everybody knows that Dolly was raised poor like the rest of us on the show and she stood there looking in the window and finally she said that someday, when she was able, she was gonna have a diamond on every finger...and she does, lots of diamonds on every finger."

When asked about how the Porter Wagoner Show seemed to be one of the most smoothly-run shows in the business, with hardly ever a rumble of discontent among the troupe, Speck gave the credit to Porter.

"Porter is like anybody else," Speck said seriously. "He is good, and he is bad, but the good so much more outweighs the bad that you just never notice the bad much. I love him like a younger brother and outside of my family groups that I began in the business with, back in Missouri and Arkansas, I've never worked with anybody else. Porter and I have an agreement, we kid about it, but it's serious. As long as I have my health and he has a show, I'll be on it.

"I want my career to last into the twilight of my life. I don't want to ever retire. I like being with the Porter Wagoner Show. I have my bunk on the bus and all I have to do is know when it leaves, and be on it. I don't have to worry about catching a plane to Chicago tomorrow. I'm just with the group. We all came from the hills and poor families and when people grew up like we all have, we learned to share. We learned to work when we were young, and so it's easier to continue doing that now as a group. Porter has all the responsibilities, and all the worries. He is very demanding. He wants to have everything right, but he don't expect nothing of anybody they aren't able to do. He wants everybody to give the best they can. Porter don't like

Continued on Page 11-C

Speck - The Country Comic

LES MARTIN GETS IT TOGETHER "SINGING THOSE GOOD OLD SONGS"

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Speck Rhodes

Continued from Page 10-C

people who treat show business as a big vacation and he takes his career very seriously and expects others to do the same thing."

Does Speck have any regrets about spending his life in a world of checkered suits and sequins? "None..."he said quickly "I can honestly say I've loved it all. My wife, Alice, my children and grandchildren and religion have all been the most important things in my life and my work has always been a pleasure to me. I've worked on street corners, and started out in the depression when times were really bad, but it's all been good when I look back on it now. Our family was a show business family but we had been sharecroppers in West Plains, Mo., where I was born. When I first started out in the business I was making $4 or $5 a day, and that was really good then. I've been very lucky, I think."

Speck talked about the time he almost took a different turn in the business, but seems to feel his decision to stay in the country field was the best. "I was working with my brothers and we had our own group in about 1944 I think it was,' he said, "and I was offered a part in a New York play by Kauffman and Kauffman, two guys who produced comedy, people like Olsen and Johnson, Abbott and Costello, people like this. Anyway, this guy came to me in Hot Springs, Ark., where he had seen the show and asked me if I wanted to come to New York to work. We got together and talked about the show and what I'd make and all. To me this was a great compliment, and I had to think about it a lot before deciding to turn it down. The money was interesting but I loved the country shows I was doing, and I loved the people. At that time I was far enough upon the ladder that I wasn't doing bad financially either, so I turned it down. I'll admit that if there is still anything I would like to do in my life it would be to work as an actor, not serious exactly, a meaty character role. I guess I'd just like to see whether I could do it or not. I'd want a role of a semi'comic, yet serious at times..well, I'd like to have tried anyway.

Like most comics, people expect him to be funny at all times. They are sometimes disappointed, he says, when they find he is a normal person like anybody else. He does not skip about the house showing the bare spot in his front teeth nor does he talk to Sadie on the telephone. To further destroy the image, he uses a regular phone just like the rest of us and wears casual clothes that wouldn't shock your Aunt Nellie. He doesn't remember dirty jokes, although people are constantly telling him every kind of joke.

"I am always having people tell me how different I am when I'm not in costume too," he said, "but when I take off the costume, I take off the character." Another trait seemingly common among comics is his extreme sensitivity to the problems of other people. "I'm awful tenderhearted," he said, "and I cry like a lady when somebody tells me their troubles or I hear about some kind of tragedy. I can't help it, it's just the way I am."

Speck has many other interests besides his work, his family and his church. He has more than a passing interest in real estate, and has accumulated quite a bit over the years. His other love is carpentery and woodworking. He is now putting the finishing touches on a 'cottage' he recently had constructed on Center Hill Lake. The cottage is a three-bedroom retreat for the Rhodes family which consists of wife, Alice and two teenage children still at home. The Rhodes' also have two other children, married, and four grandsons.

Speck gives Alice, whom he refers to as his backstage wife, a lion's share of the credit for making his life easy.

"It takes a special kind of woman for this kind of work," he said, referring to his years in show business, "and she is certainly that. She is my best critic and encourages me constantly. Before I go out to do the Grand Ole Opry or TV (The Porter Wagoner Show is now going into its 14th year) or on the road, she always says 'go out there and kick up your heels and BE FUNNY...and I try."

Has he succeeded? He grinned at the question and said that he hadn't made a 'quick million' but gave the impression that a 'slow million' wasn't bad either.

So, next time you are inclined to say that the checkered suit is outdated and the telephone routine with girl friend 'Sadie' is just TOO corny..remember, in some cases, corn is pure gold.

Maybe you ought to think about having YOUR two front teeth pulled too!

Josie Brown, RCA recording artist and Joyce Owens of Owens-Fair & Associates have just returned from Houston, Tex., where Josie was taping a series of TV shows to be aired October 5th in Houston and rotating each week throughout the state of Texas. The owners of the TV series are negioating markets in Indiana, Arkansas and Louisiana.

After seven years of performing together, the team of country singers JIM 'N' GARY (Jim Sherwood and Gary Taylor) will be a thing of the past.

Although their dissolvement came as a complete surprise to many of many of their friends, including the Jack Roberts Agency who handled all of their bookings, they are parting as good friends, and each will be heading up his own show.

They both lived and worked out of Nashville for a period of three years prior to returning to the Northwest, and gained considerable recognition via their country recording of "Nice To Be With You" last fall.

THANKS TO ALL DJ RADIO STATIONS, FANS AND DISTRIBUTORS FOR A SUCCESSFUL YEAR!

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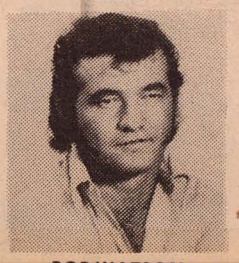
"Wednesday Night Waltz"

LEONARD HINES
"Salesman on The Road"

JAY COMPTON
"Heart Don't Break Now"

DON WILSON
"I Never Did Know When To Go home"



BOB WATSON
"The Bottle "

OLLIE & JUDY PIKE
"Out Skirts of Town"

JOHNNY JONES
"God Bless Tiny Tim"

ED SPICKARD
& THE KARISMA
"Bottom of the Glass"

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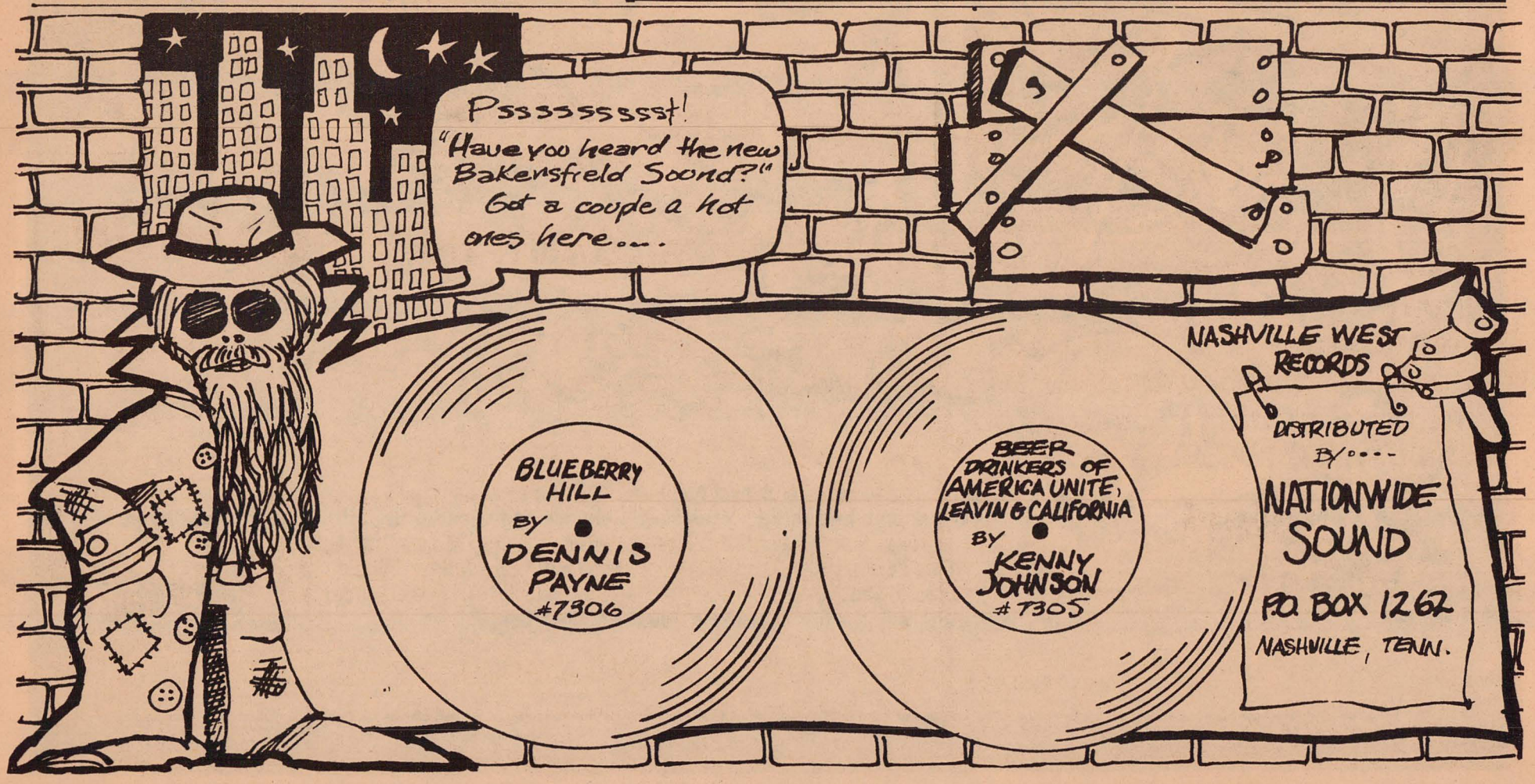

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Freddie Believes In Singing, Not Fighting

By TOM ROBINSON

With shoulders muscular, broad chest and the tapered waistline of a young service man Freddie Hart gives the physical appearance of a karate expert.

However the resemblance stops abruptly. Conversation with the man who popularized "Easy Lovin" tells you Hart's lifestyle is not in busting bricks with a quick hand chop or driving a fist through a board.

Freddie Hart has a deep concern for people. He talks of love between one another in soft tone and with eyes closed. It's like watching a man recite a love poem. It's hardly the action of a man with a fourth degree black belt.

But turn back the calendar to 1948 in Japan and it shows mild mannered Hart won his fourth degree belt. Getting him to talk about it is a horse of a different color.

"I don't want that type of image," said Hart. This man's bag is love in the truest form. Love is his four letter word.

"You bet I am loving the world," Hart admitted, with an instant smile. "I look around and I see thousands of things which no one but God has had a part of making."

Hart got an early start at seeing the world he loves. At the age of 14 he told a tale about his age to get into the Marines. By the time he had reached the ripe old age of 17 Hart had taken part in helping secure the island of Guam and had also been to Iow Jima and Okinawa.

The service was not the starting point of karate for Hart. "I had started learning acrobatics and things like that when I was a young kid," he pointed out. "Then I worked my way to the black belt. Now I practice karate for health sake. In that way I think it is good for you...mentally and physically.

"With that I also jog a couple of miles everyday and I can get in a pool and swim all day long. You know how it goes, if the heart ain't pumping right it is like a bad carburator."

In the 1950's Hart was teaching karate to the Los Angeles Police Academy.

Today he sings of love, and karate he keeps to himself. "I have nothing to fight about," said Hart. "If I have to I will use it. But I am not after revenge on anybody. It is not my image. People have talked to me about opening a karate school in Nashville. But I don't want to do that."

Hart has stabilized his place atop the country music kingdom with continuous big sellers on the record charts. He made good use of "Easy Lovin" success by following it with more blockbusters. His fame did not flash in and vanish.

Hart followed with, "Got The All Overs For You," "Bless Your Heart," "Super Kind of Woman," "Born A Fool" and "Took A Trip To Heaven." They all certified Hart's name as a drawing card.

Hart warms up to an audience. He cuddles up to it like a parent would a child. It works every time. As he prepares to sing "Easy Lovin" he might tell the crowd, "Now men put your arm around that girl of yours, this is a love song." When he says it in soft tone the girls melt. And then he belts it out, "Eeeeesy Lovin" and the house starts to come down.

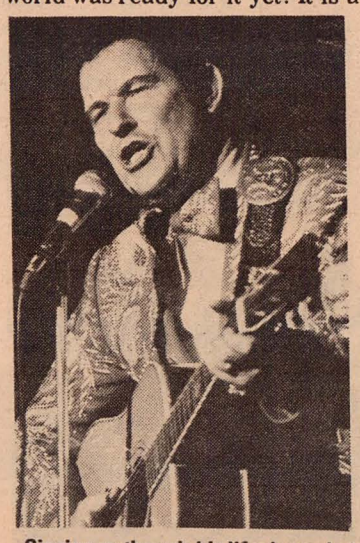
With his music Hart wants to spread goodwill. That relates closely to his sound of the future.

"I once wrote a song called 'The Whole World's Holding Hands.' That is my dream," said Hart with a smile. "I want to see the whole world holding hands. If not physically then in heart."

"I want to add some more platforms," he said of his career. "I want to add on some new things."

Hart took a step in that direction with a unique angle for a song. "The Child" is a number about an expected baby who is about to see his mother and dad get married.

"I was worried when I first recorded the song on an album," said Hart. "I did not know if the world was ready for it yet. It is a true song in so many ways. But it is a sweet song. All through it the baby takes up for his parents. Shows his love for them."



Singing as though his life depended on it, Freddie Hart, puts his heart into his singing.

Hart has come along way since running away from home at the age of seven. Born in Lachapoka, Ala., Hart was one of 15 kids in a family. Now he lives in style in Burbank, Calif.

"How did I survive at a such a young age?" he pondered with a grin."I would go to houses and ask for a job," he said. "Sometimes people wanted to know where I lived. I would tell them just around the corner or just a couple of blocks down the street. I was a thousand miles away from home.

"I scattered around the country," he said. "Did just about every odd job you can name. Cotton picking, saw milling, pipe line work in Texas.

"For two and a half years I was a dishwasher in a Hempstead, New York restauant. That was after I had been in the service. Worked my way up to second cook."

Hart wrote songs of what he saw while thumbing his way across the country--an ingredient which has helped enable him to travel with his own private bus today.

"In 1950 I got my first song recorded," Hart recalled.

That year "Every Little Thing Rolled Into One," a song for George Morgan, started Hart's long climb up to million selling "Easy Lovin."

Yet through his early days, after recording such songs as "Hank's Guitar" and "Key's In the Mailbox," there were those who still did not know who Freddie Hart was. "Easy Lovin" put a quick cure to it.

Now Hart the singer is also Hart the truck line owner, Hart the owner of 215 registered breeding bulls and Hart, the man who owns 40 acres of plum trees. He also has a school for orphans and handicapped children.

"I figure if records start going bad I can always eat plums," he said jokingly.

For a man with a second grade education Hart has come along way. But he graduated with honors from the school of hard knocks. Because of it Hart writes songs close to people. He is one of the best in the business at doing that.

"When I write a song I want something every man would like to say and something every woman would like to hear," he said.

"The people have been a blessing to me. They have made a dream come true for me. I spent 20 years in the business to get my dream.

"If it wasn't for the people there would be no stars."

That comes from a man who is all heart.

Signing autographs at Fan Fair, Freddie Hart shows as much interest in his fans as they do in him.

Williams Signed By Wm. Morris

J-M-I Records' Don Williams has signed for personal appearance representation by the newly re-structured Bob Neal-William Morris Agency in Nashville.

Williams, prior to now, has been reluctant to embark on a heavy schedule of personal appearances, but now that he's had four hit singles and a Top-Ten album in less than a year, he's becoming a request commodity.

Williams is no stranger to stage work. In the middle 1960s, he founded and was leader of the Pozo-Seco Singers, a contemporary folk group which played a backbreaking schedule of major shows and college campus concerts.

Williams and Neal have had a considerable number of planning discussions, during which Williams has outlined his ideas about where he wants to go in this area of the business, while Neal has detailed the expansion of services now afforded by his merger with the William Morris Agency, the largest talent firm in the world.

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STAR ROUTE

See your favorite country music stars when they appear in your area. Here are the star's schedules, as furnished to us by them, their managers or agents, at press time. Schedules sometimes change; and you'll want to check your local newspaper, radio or TV station for specific times and places of appearances.

REX ALLEN JR.
Evansville, Ind. Oct. 26
Bay City, Mich. Nov. 10
Greenville, Mich. 11

BILL ANDERSON
Hugo, Mn. Nov. 3
Cumberland Md. 9
Chambersburg, Pa. 10
Detroit, Mi. 11

ERNIE ASHWORTH
Milton, Pa. Nov. 3
Bay City, Mich. 10
Greenville, Mich. 11

WENDY BAGWELL & SUNLITERS
Etowah, Tn. Oct. 18
Mt. Vernon, Ill. 19
Phillispburg, Pa. 21
Clanton, Ala. 25
Little Rock, Ark. 26
Cordele, Ga. 27
Williamston, N.C. Nov. 1
Ruth, Miss. 3
Atlanta, Ga. 10

GLENN BARBER
Paw Paw, Mi. Oct. 20
Batchtown, Ill. Nov. 2
Charleston, S.C. 3
Charleston, S.C. 9-10

JOHNNY BERNALD & JULIE JONES
Athens, Ga. Oct. 8-20

THE BLACKWOOD SINGERS
Orlando, Fla. Oct. 20
Jacksonville, Fla. 23
Greensboro, N.C. 27
Louisiana State Fair Nov. 4
Cincinnati, Oh. 8-9
Cleveland, Oh. 10-11

KARON BLACKWELL
Amarillo, Tx. Oct. 27-Nov. 10

SHERRY BRYCE
Jersey, Ga. Oct. 27
Toledo, Oh. Nov. 2-3

BLUE RIDGE QUARTET
Middleburg, Pa. Oct. 17
Clarksburg, W. Va. 18
Zanesville, Oh. 19
Manchester, Pa. 20
Tyrone, Pa 21
Lebanon, Pa. 21
Little Rock, Ark. 26
Hutchinson, Kan. 27
McConnelsburg, Pa. Nov. 1
Nashville, Tn. 2
Salem, Va. 3
Westminister, Md. 4
Winchester, Va. 7
Jersey Shore, Pa. 8

CARTER BROTHERS
Jacksonville, Fla. Oct. 25
Brunswick Ga. 26-27
Jacksonville, N.C. 28
Hanscom Field, Mass. Nov. 1-3
Petuxant River, Md. 9
McGuire Air Base, N.J. 10
Dover, De. 11
Jacksonville, N.C. 15-18

BILL CARLISLE
Goshen Ind. Nov. 3

TOMMY CASH
Germany Oct. 7-21
Italy, Greece
Turkey 22-29
Goshen Ind. Nov. 3
Lansing, Mich. 4
Dowagiac, Mich. 9
Bay City, Mich. 10
Greenville, Mich. 11

THE CARTER FAMILY
Chester, Mont. Oct. 14
Peoria, Ill. 28

COUNTRY CAVALEERS
Quincy, Mass. Oct. 25
Pittsburgh, Pa. 26
Wallingford, Ct. 27
Norwalk, Ct. Nov. 3
Athens, Oh. 10
Detroit, Mi. 11

ROY CLARK
Nashville, Tn. Oct. 15-19
Sands, Las Ve., Nv. 31-Nov. 13
Los Angeles, Ca. 15

THE COMPTON BROTHERS
W. Palm Beach, Fl. Oct. 19
Colorado Springs, Co. 29-Nov. 4

ROY CLARK
Nashville, Tn. Oct. 15
Sands, Las Vegas 31-Nov. 13

THE COMPTON BROTHERS
Tampa, Fla. Oct. 15-21
Colorado Springs, Col. 29-Nov. 4

BILLY "CRASH" CRADDOCK
Phoenix, Ariz. Oct. 25

JIMMY DICKENS
Toronto, Ont., Can. Oct. 17-20
Grand Island, N.Y. 21
Mattapoisett, Mass. 22
Toledo, Oh. 26
Petersburg, Ill. 27
Augusta, Ga. 29-Nov. 3
Cumberland, Wisc. 10
Cincinnati, Oh. 11

DANNY DAVIS & THE NASHVILLE BRASS
Pensacola, Fa. Oct. 15
Dotham Ala. 18
Lake Charles, La. 19
Little Rock, Ar. 20
Atlanta, Ga. 26-27
Gatlinburg, Tn. 30
New York, N.Y. 31
Nashville, Tn. Nov. 1
San Antonio, Tx. 2
Sacramento, Ca. 3
Phoenix, Az. 4-5
Dallas, Tx. 7
Richardson, Tx. 8
Oklahoma City, Ok. 9-10
Richmond, Va. 13
Birmingham, Al 15-16

SKEETER DAVIS
Pittsburgh, Pa. Oct. 26
Wallingford, Ct. 26
Norwalk, Ct Nov. 3
Mason City, Ia. 9

PENNY DEHAVEN
Quincy, Ma. Oct. 25
Elmira, N.Y. 26
Biddeford, Me. 27
Aliquippa, Pa. 28
LaPlata, Md. Nov. 3
Lake Charles, La. 8
Tampa, Fla. 12-18

JOHNNY DOLLAR
Tampa, Fla. Oct. 29-Nov. 4

THE DOWNINGS
Charleston, W. Va. Oct. 19
Columbus, Miss. 20
Mt. Pleasant, Va. 21
Toronto, Ont., Can. 26-27
Plymouth, Mich. 28
Houston, Tex. Nov. 2
Ft. Worth, Tex. 3

DUKE OF PADUCAH
Mt. Airy, N.C. Nov. 9
Salisbury, N.C. 10

DONNA FARGO
Columbia, S.C. Oct. 19
Las Vegas, Nv. Nov. 1-14

FLORIDA BOYS
Mt. Vernon, Ill. Oct. 19
Meridian, Miss. 20
Sommerville, Tn. 20
Runnelstown, Miss. 21
Sommerville, Tn. 22
Lancaster, Tex. 25
Stanton, Mo. 27
Brunswick, Ga. Nov. 1
Boyertown, Pa. 3
Cumberland, Md. 4-8
Cincinnati, Oh. 9
Atlanta, Ga. 10

KINKY FRIEDMAN
Nashville, Tn. Oct. 19
Houston, Tex. 21
Abbott, Tex. Nov. 4
Grossingers, N.Y. 6
Buffalo, N.Y. 16

BOBBY GALLOWAY AND THE NASHVILLE REBELS
Sioux City, Id. Oct. 8-20
Boston, Mass. 23-28

DON GIBSON
Pittsburgh, Pa. Oct. 26
Peoria, Il. 28

JERRY GOFF & SINGING GOFFS
Canada Oct. 16-24
Toronto, Ont., Can. 26
Toronto, Ont., Can. 27
Clinton, N.C. Nov. 3
Hickory, N.C. 4
Cape Girardeau, Mo. 8
Mt. Vernon, Ill. 9
Wilmington, Dela. 10
Pennsylvania 12-14

BILLY GRAMMER
Nashville, Tn. Oct. 18-20

RAY GRIFF
Nashville, Tn. Oct. 15-20
Toronto, Can. 21-22

RAY GRIFF
Nashville, Tn. Oct. 15-20
Canada 21-Dec. 2

MERLE HAGGARD
Green Bay, Wis. Oct. 3

THE HAGERS
Baton Rouge, La. Oct. 31-Nov. 1

SUSAN HANEY
Russellville, Ky. Oct. 20
Montgomery, Ala. 29-Nov. 3
Batchtown, Ill. 9

THE MUSICAL HART FAMILY
Ft. Wayne, In. Nov. 10

DOYLE HOLLY
Ft. Lee, Va. Oct. 26
Columbus, Oh. 27
New Mexico 29-31
New Mexico Nov. 1-11
Colorado 12-18

THE HOMESTEADERS
Pensacola, Fl. Oct. 17
Ft. Stewart, Ga. 21
Garden City, Mi. 25
Springfield, Oh. 26

GUILLA HUTTON
Boca Raton, Fl. Nov. 5

STONEWALL JACKSON
Evansville, Ind. Oct. 26
Muscoda, Wisc. 27
Toronto, Ont., Can. Nov. 1-3
Grand Island, N.Y. 4
Kankakee, Ill. 10
West Point, N.Y. 21

WINSTON JAMES
Niagara Falls, Ont. Oct. 15-17
Nashville, Tn. 18-21
Niagara Falls, Ont., 22-27
St. Catharines, Ont. 29-Nov. 3

WAYLONG JENNINGS
Texarkana, Tex. Oct. 26
Hot Springs, Ark. 27
Kankaee, Ill. Nov. 10

LOIS JOHNSON
Ft. Polk La. Oct. 21
Athens, Ga. 22-31
Athens, Ga. Nov. 1-3

GRANDPA JONES
Coschocton, Oh. Oct. 6
Waupun, Wi. 13
Lancaster, Pa. 17

MERLE KILGORE
Mt. Airy, N.C. Nov. 9
Salisbury, N.C. 10

KRESKIN
Independence, Ka. Oct. 25

SLEEPY LABEEF
Groton, Ct. Oct. 15-17
Chester, Pa. 29-31
Chester, Pa. Nov. 1-3
Marceline Mo. 9-10
Lebanon, Pa. 12-24

THE LEFEVRES
Morgantown, W. Va. Oct. 18
New Castle, Pa. 19
Grand Rapids, Mich. 20
Columbus, Oh. 21
Brooksville, Oh. 22
Cave Stanton, Mo. 27
Upper Sandusky, Oh. Nov. 1
S. Bend, Ind. 2
Indianapolis, Ind. 3
Indianapolis, Ind. 4
Rio Grande, Oh. 8
Little Hooking, Oh. 9
Bern, Ind. 11
North Bay, Ont. 13
Sudberry, Ont. 14
Sault St. Marie, Ont. 15

LEWIS FAMILY
Greensboro, N.C. Oct. 20
Statesboro, Ga. 25
Whiteville, N.C. 26
Hillsville, Va. 27
Micco, Fla. Nov. 3-4
Graham, N.C. 10
King George, Va. 17

HANK LOCKLIN
Ft. Walton Beach, Fla Oct. 27

LORETTA LYNN
Nashville, Tn. Oct. 15-20
Macon, Ga. 26
Atlanta, Ga. 27
Augusta, Ga. 28
Lynchburg, Va. Nov. 1
Greenville, N.C. 2
Fayetteville, N.C. 4
Oklahoma City, Ok. 8
Shreveport, La. 9
Mobile, Al. 10
Baton Rouge, La. 11

CHARLIE LOUVIN
Cumberland, Md. Oct. 14
Union City, Tn. 27

BOB LUMAN
Montgomery, Ala. Oct. 15-17
E. Gadsden, Ala. 18
Daytona Beach, Fla. 25
Cayce, S.C. 26-27
Amherst, Oh. Nov. 4
Augusta, Ga. 12-17

LINDA MARTELL
Tampa, Fla. Oct. 8-13
Nashville, Tn. 18-20

MURRAY MCFADGEN
Nashville, Tn. Oct. 17-20
Grand Island, N.Y. 21

PATSY MONTANA
Nashville, Tn. Oct. 15-20

CLYDE MOODY
Lantey Fla. Oct. 6-7
Nashville, Tn. 18-20
Columbia, S.C. 26-27

GEORGE MORGAN
Nashville, Tn. Oct. 15-20
Chillicothe, Oh. 21
Kinston, N.C. Nov. 3
Kalmazoo, Mi. 8
Toronto, Ont., Can. 14-15

BUD & JOYCE MURRAY
Arlington, Va. Oct. 29

WILLIE NELSON
Houston, Tex. Oct. 21
Abbott, Tn. Nov. 4
Grossingers, N.Y. 6

OAK RIDGE BOYS
Hurst, Texas Oct. 17
Carbondale, Ill. 18
Charleston, W. Va. 19
Greensboro, N.C. 20
Columbia, S.C. 21
Falls Church, Va. 26
Chattanooga, Tn. 27
San Antonio, Tex. Nov. 1
Houston, Tex. 2
Ft. Worth, Tex. 3
Lancaster, Pa. 10
Casper, Wy. 12
Denver, Colo. 13

OSBORNE BROTHERS
Detroit, Mich. Oct. 28
Savannah, Ga. 30

TOMMY OVERSTREET
Silver City, N.M. Oct. 15
El Paso, Tex. 17
Nashville, Tn. 19
Ft. Hood, Tex. 19
Ft. Hood, Tex. 19
Stamford, Tex. 20
Myrtle Beach, S.C. 23
Carthage, N.C. 25
Independence, Ka. 27
Albuquerque, N.M. 30
Yuma, Ariz. 31
Tulsa, Okla. Nov. 3
Boca Raton, Fla. 5
Ft. Lauderdale, Fla. 6-8
Berlin, Oh. 10

TOMMY OVERSTREET
Nashville, Tn. Oct. 9
Ft. Hood, Tx. 19
Stamford, Tx. 20
Myrtle Beach, S.C. 23
Carthage, N.C. 25
Independence, Ka. 27
Silver City, N.M. 29
Albuquerque, N.M. 30
Yuma, Az. 31
Tulsa, Ok. Nov. 3
Boca Raton, Fl. 5
Ft. Lauderdale, Fl. 6-8
Berlin, Oh. 10

LONDON PARRIS & THE APOSTLE
Ypsilanti, Mi. Oct. 15
New Castle, Pa. 19
Grand Rapids, Mi. 20
Charles City, Ia. 22
Minnesota 25
Sioux Falls, S.C. 26
Savannah, Tn. 27

STU PHILLIPS
Patchoque, L.I., N.Y. Oct. 28
Norwalk, Ct. Nov. 3

WEBB PIERCE
Bear Mt., N.Y. Oct. 20

KENNY PRICE
Texas, La., Miss. Oct. 22
Georgia, Fla. thru 31

LEDA RAY & THE ESCORTS
Libertyville, Ill. Oct. 18-20
Philadelphia, Pa. 25-28
Fayetteville, N.C. 31
Fayetteville, N.C. Nov. 1-2
McGuire, N.J. 3
Chester, Pa. 5-10

JERRY REED
Ft. Worth, Tx. Oct. 27
Oklahoma City, Ok. 28

BOBBY G. RICE
Conventry, R.I. Oct. 24
Quincy, Ma. 25
Ayer, Ma. 26
Wallingford, Ct. 27
Virginia Beach, Va. Nov. 2
Norwalk, Ct. 3
Chanute, Ks. 10

JEANNIE C. RILEY
Pensacola, Fl. Oct. 17
Ft. Stewart, Ga. 21
Garden City, Mi. 25
Springfield, Oh. 26

JEANNIE C. RILEY
Pensacola, Fla. Oct. 17
Ft. Stewart, Ga. 21
Garden City, Mich. 25

TEX RITTER & THE BO WEEVILS
Reno, Nv. Oct. 23 thru Nov. 5

DAVID ROGERS
Elmira, N.Y. Oct. 26
Wallingford, Ct. 27
Topeka, Ks. Nov. 2
Grand Valley, Mi. 3

BOBBIE ROY
Goshen In. Nov. 3

DICK SHUEY
Nashville, Tn. Oct. 15-21
Aiken, S.C. 27
Niagara Falls, N.Y. Nov. 2-3
Limestone, Me. 8-10
Bedford, Mass. 15-17

CAL SMITH
Nazareth, Pa. Oct. 26
Constantia, N.Y. 27
S. Byron, N.Y. 28

HANK SNOW — THE RAINBOW RANCH BOYS
England Nov. 2-18

CARL SMITH
Pensacola, Fa. Oct. 16
Herrin, Il 20
Hillside, N.J. 26
Patchoque, L.I., N.Y. 28

SOUND GENERATION
Ft. Worth, Tx. Oct. 27
Bryan, Tx. Nov. 9

RED SOVINE
Jacksonville, Fl. Oct. 13
Lebanon, Pa. 20
Tomball, Tx. Nov. 3

BILLIE JO SPEARS
Montrose, Co. Nov. 3

THE SPURRLOWS
Sands, Las Veg. Nv. Oct. 31-Nov. 13

MEL STREET
Abingdon Va. Oct. 13
Rocky Mount, N.C. 26
Grimesland, N.C. 27

HANK THOMPSON
Niagara Falls, N.Y. Oct. 17-18
Trenton, N.J. 19
Baileys Crossrds, Va. 20
Henderson, N.C. 22
Carthage, N.C. 23
Jacksonville, Fla. 24
Ft. Walton Beach, Fla. 26
Pensacola, Fla. 27
Warner Robins, Ga. 28
Salt Lake City, Utah Nov. 2-3
Mt. Home, Idaho 4
Sacramento, Cal. 7
Hayward, Cal. 8
Jack Roberts t-b-a 9-11
Portland, Or. 13-18

THRESHER BROTHERS
Savannah, Ga. Oct. 13
Jacksonville, Fla. 18
New Castleman, Pa. 19
Grand Rapids, Mich. 20
Clanton, Ala. 25
Ashland, Ky. 26
Stanton, Mo. 27
Dayton, Ohio Nov. 9
Chicago, Ill. 10

MEL TILLIS
Texas, Goliad Oct. 19
Texas, Lufkin 20-22
Waldorf, Md. 25-27
Dayton, Oh. Nov. 2
Columbus, Oh. 3
Akron, Oh. 4
Sulpher, Okla. 8
Wichita, Ks. 9
Tulsa, Okla. 10
Immokalee, Fla. 15

JOHNNY TILLOTSON
Tulsa, Ok. Nov. 5-17

DIANA TRASK
Nashville, Tn. Oct. 19
Dallas, Tx. 8-20
Carthage, N.C. 24
Independence, Ka. 27
Oklahoma City, Ok 28
Sands, Las V. Nv. 31-Nov. 13
Jacksonville, Fl. 15

ERNEST TUBB
Nashville, Tn. Oct. 14
Mt. Union, Pa. 26-27
Detroit, Mich. 28

TANYA TUCKER
Ft. Polk, La. Oct. 21
Cisco, Tx. 23
Stephensville, Tx. 25
Baton Rouge, La. 28
Sioux Falls, S.D. Nov. 9-11

CONWAY TWITTY
Nashville, Tn. Oct. 15-20
Macon, Ga. 26
Atlanta, Ga. 27
Augusta, Ga. 28
Lynchburg, Va. Nov. 1
Greenville, N.C. 2
Greensboro, N.C. 3
Fayetteville, N.C. 4
Oklahoma City, Ok. 8
Shreveport, La. 9
Mobile, Al. 10
Baton Rouge, La. 11

CONWAY TWITTY, JR.
Savannah, Ga. Oct. 15-20
Marseilles, Il. 27-28

LEROY VAN DYKE
Rochester, N.Y. Oct. 16
London, Ont., Can. 17
Hamilton, Ont., Can. 19
Toronto, Ont., Can. 20
Binghamton, N.Y. 23
Waterbury, Ct. 24
Cranston, R.I. 25
Newburgh, N.Y. 26
Bridgeport, Ct. 28
Maumee, Oh. 30
Danville, Ky. Nov. 3
Petersburg, Ill. 10
Maryville, Mo. 11
Pueblo, Col. 13-18

CHARLIE WALKER
Lansing, Mich. Oct. 21

HAL WAYNE
Chester, Pa. Oct. 22-27

JAY LEE WEBB
Nashville, Tn. Oct. 15-20
Frankford, Mo. Nov. 3
Colorado Springs, Co. 5-11

KITTY WELLS-JOHNNY WRIGHT
Edgerton, Mo. Oct. 21
Miramar, Fla. 26
Washington, D.C. 29

DOTTIE WEST & CROSS COUNTRY
Montgomery, Ala. Oct. 15-17
Springfield, Ill. 21
Madison, Wisc. 26
Muscatine, Ia. 28

KAREN WHEELER
Nashville, Tn. Oct. 15-20

DON WHITE
Oklahoma City, Ok. Oct. 28

HANK WILLIAMS, JR.
Dayton, Oh. Nov. 2
Akron, Oh. 4
Mt. Airy, N.C. 9
Salisbury, N.C. 10
W. Paterson, N.J. 11

LEONA WILLIAMS
San Antonio, Tex. Oct. 13
Texas, La. 22
Miss., Ga., Fla. thru 31

GOLDIE WINN
Nashville, Tn. Oct. 15-20
Aiken, S.C. 27
Niagara Falls, N.Y. Nov. 2-3
Watertown, N.Y. 4
Loring, Maine 8-10
Hansome Field, Mass. 15-17

MAC WISEMAN
Charleston, W. Va. Oct. 20
Waynesboro, Va. 21

Country Gentlemen Blow Bluegrass

By LEE RECTOR

For more than 16 years The Country Gentlemen have held a status of high regard in the eyes of professional bluegrass musicians. It is because The Country Gentlemen was one of the first groups to take the bluegrass style and mold it into contemporary music.

Charlie Waller is the original Country Gentleman, being the sole original member of the group and the man who established the association. Waller has been able to preserve the original sound the group had since its inception. The trends and texts of the C.G. has not changed over the years. Their purpose has always been to sing good current songs that lend themselves to bluegrass instrumentations and harmonies. They do not, however, neglect traditional bluegrass numbers as well, but they do them with a Country Gentlemen touch.

In recent years many bluegrass groups have followed the path laid by The Country Gentlemen by cutting songs that were out of the traditional bluegrass vein.

The Country Gentlemen, therefore, could easily be termed the first progressive bluegrass' group. In an era when bluegrass groups are springing up all over the country in the 'progressive' vein, The Country Gentlemen take the laurel as their forerunner.

"We do the old numbers that our audiences want to hear," Waller said, "but we also do what we have on our current albums."

The Country Gentlemen grew out of the area near Washington D.C. and Arlington, Va. Waller contends that Washington D.C., has long been the capital of bluegrass music.

Twenty years ago," Waller recalls, "You could find four or five clubs in the D.C. area that were playing bluegrass music. Today there are as many as 10 clubs in the general area that play bluegrass.

Performing before an audience of about 5,000 at Vanderbilt University in Nashville, The Country Gentlemen display some of the best harmony in bluegrass.

How D.C. became the bluegrass capitol is partly attributed to the musical tastes of the paying customers on the Eastern seaboard. Club goers who would support bluegrass music made the Washington D.C. area a place where bluegrass pickers could make a living.

Many bluegrass musicians from North and South Carolina migrated to D.C. where their musical style was popular and they could make a living. It has only been in the past four to five years that bluegrass musicians have been able to make any money at their trade particularly in the areas where their talents were developed.

According to Waller, prior to the recent mass acceptance of bluegrass, just the word

'bluegrass' held them back.

"When people heard the word 'bluegrass' they thought of nasal, high pitched sounds," Waller reflected. "Of course, that changed when they heard us, but the problem was in being heard."

The Early Country Gentlemen played several colleges and universities during a three to four year period iin the early 1960's commonly referred to as the "folk boom." During this time such groups as The Dillards, The Kentucky Colonels, and others on the far fringes of bluegrass such as the Kingston Trio and Peter, Paul & Mary were popular.

The Country Gentlemen, thanks to the D.C. area, were able to survive the initial "folk boom" down to today. For 10 years the group played two nights a week in a D.C. Georgetown night spot called The Shamrock Club.

But, according to Waller, the "folk boom" of the 1960's is nothing to compare to the bluegrass explosion of today.

"Bluegrass is going stronger now than it ever was in tthe 60's," Waller said.

And, his new association with Don Light, talent and booking agent for many bluegrass acts, points to the fact that The Country Gentlemen want to get back on that college campus circuit.

The group was originally founded on July 4, 1957 and consisted of Charlie Waller, John Duffy, Bill Emmerson and Eddy Adcock. Later group additions and replacements included Jim Cox, Tom Grey and Jim Gardeau.

Today, the Country Gentlemen are five: Charlie Waller, founder, lead singer and flat-top guitar man; Doyle Lawson, mandolin player and tenor singer, who does much of the musical arrangement for the group; Bill Yates playing and singing bass; Mike Lilly singing baritone and playing five string banjo, Rick Skaggs singing all parts and playing fiddle; and during the summer months, Jerry Douglas playing Dobro.

The Country Gentlemen are one of a handful of bluegrass groups that make their entire living playing bluegrass music. Over the years the Gentlemen have put out about 25 albums on just about as many labels. Early Country Gentlemen albums are on Folkways, Rebel, Mercury and Starday. Today the Gentlemen are recording for Vangard.

The two songs that the Country Gentlemen are most noted for are "Bringing Mary Home" and "Fox on the Run."

"Bringing Mary Home" which was a single success, tells the story of a man picking up a girl on the roadside and driving her home to find out from her mother that the child who disappeared was a ghost. The song, inspired by a "Twilight Zone" TV program was written by former Gentleman John Duffy.

"Fox on The Run" is indicative of the groups style down through the years and is an example of a perfect harmonic arrangement.

It almost goes without saying that 15 years of playing experience with a group has molded Waller into a man who knows the sound he wants, and gets it. It is a sound that is indeed bluegrass, but it takes on a sophistication that many groups have reached for but never attained.

Backstage before a concert, The Country Gentlemen put together the finishing touches on a new arrangement from their latest album.

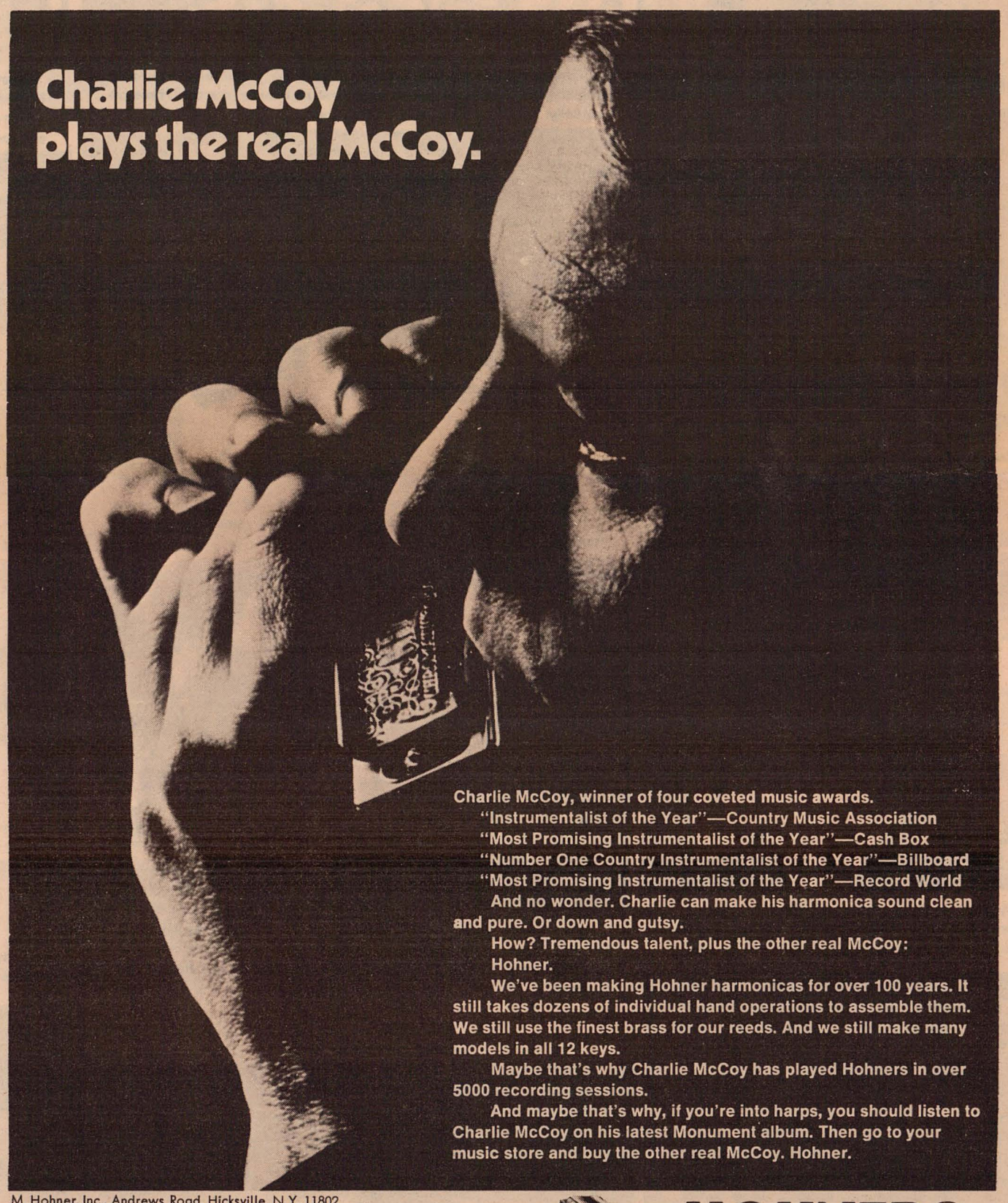
Part of this sophistication is Waller's voice which is a clean baritone. Waller takes the lead in most of the vocal arrangements. His is a pleasant voice, devoid of many of the brassy sounds of other bluegrass lead singers. The harmonies of the Country Gentlemen come in tremendous blendings almost academic blendings of tones, that weave themselves into a tonal fabric that almost makes a listener close eyes and lean the head back. It's downright good.

As well The Country Gentlemen take on a sound of a time we don't know. It is a sound that reminds one of traveling minstrels stepping out of the 19th century, setting down their glasses & singing by the hearth. Their recent album cover lends additional suggestion to this feeling. Park of it comes from Waller's New England accent which to a traditional bluegrass fan takes on a crisp new feeling.

The Country Gentlemen are one of the few bluegrass groups that come off on record as well or better than they do in public performance.

In no way downgrading the performance of The Country Gentlemen, much of the intrigue of bluegrass music is watching musicians making impossible licks on their instruments. The visual aspect of bluegrass has always been one of its greatest appeals--from the fiddler rocking his arm at lightening speed to the mandolin picker shaking his hand over a tiny little instrument with his fingers running up and down like a spider who just stepped off onto an electric burner--but, The Country Gentlemen can pull it off on record without the visual bonus. They are able to survive the coldness of the plastic disc. They can get your ear without watching the musicians are as pleasant to listen to as 'easy listening' FM music.

Even though they play a compilation of some of the best old licks you could want to hear, as musicians The Country



Charlie McCoy, winner of four coveted music awards.
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"Number One Country Instrumentalist of the Year"—Billboard
"Most Promising Instrumentalist of the Year"—Record World
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And maybe that's why, if you're into harps, you should listen to Charlie McCoy on his latest Monument album. Then go to your music store and buy the other real McCoy. Hohner.

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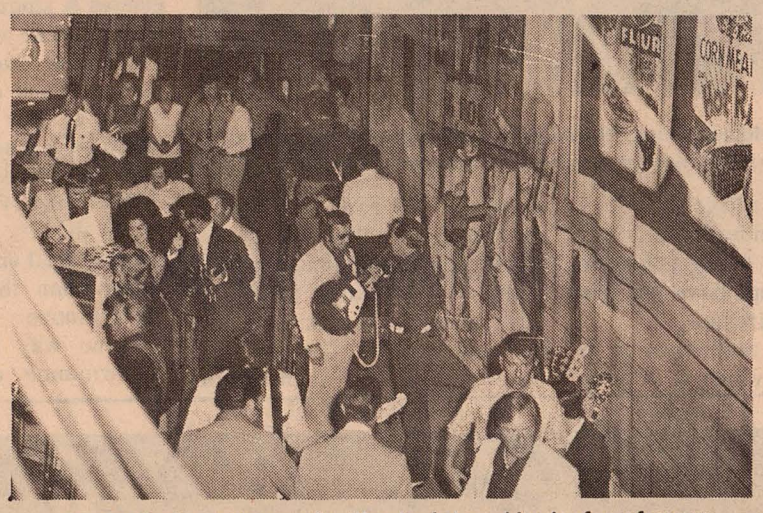
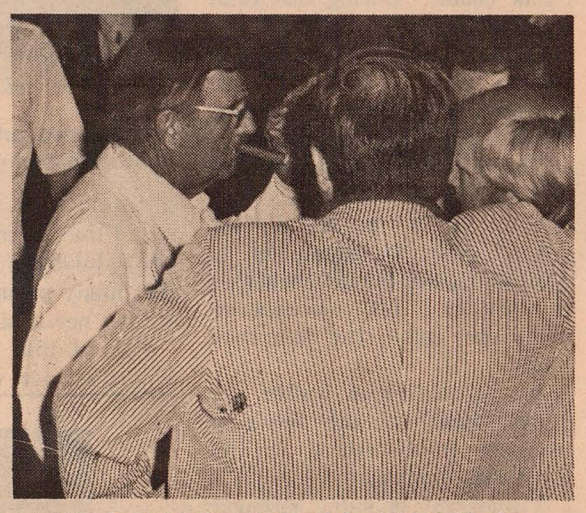
A Night At The Grand Ole Opry

Of all the millions of pilgrims that have journeyed to the Grand Ole Opry and its ancient, venerable home, the Ryman Auditorium, only a comparative handful have ever seen the spectacle from the other side of the stage. If you are seeing the Opry's backstage proceedings for the first time, you will, in all likelihood, find it hard to believe, for the Opry does absolutely nothing in the manner of any other show. As dressing rooms are few and cramped, several groups may congregate in a single one, and you may find yourself in the quarters, of say, not only Mel Tillis, but also Charlie Walker and Stringbean. Performers, sidemen, wives, children, friends, Music Row executives and other onlookers make standing room a rare commodity, as they overflow the wings right onto the edges of the stage. Pickers tuning up at the last moment, performers nonchalantly chatting away right up until certain time, and the swarm of activity onstage during performances are all intriguing sights common only to the Opry. With the Ryman's scheduled to be torn down in the next few months, we take you backstage to see the Grand Ole Opry you have never seen.

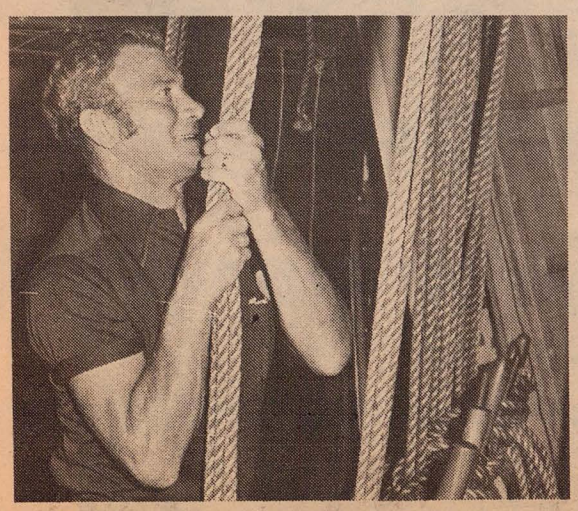
Flanked by prop ropes, a beaming Dolly Parton waits to go on stage.



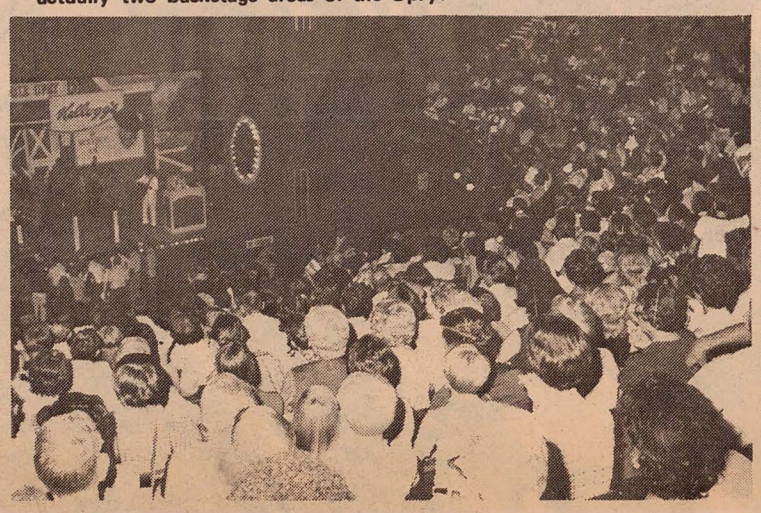
Overhead shot captures familiar backstage blend of performers, sidemen and star-gazers all passing time in their own way. There are actually two backstage areas of the Opry.



That's Archie Campbell at left with his ubiquitous El Producto caught in a no-no. As relaxed and informal as Opry is, the one rule that is strictly enforced is the No Smoking ordinance.



Straining stagehand earns his pay. Opry still uses archaic pinrail system, which entails much pulling and tugging, to manipulate overhead scenery.



Balcony shot shows panorama of crowd and stage. Spectators directly in front of stage are taking pictures, a time-honored Opry tradition.

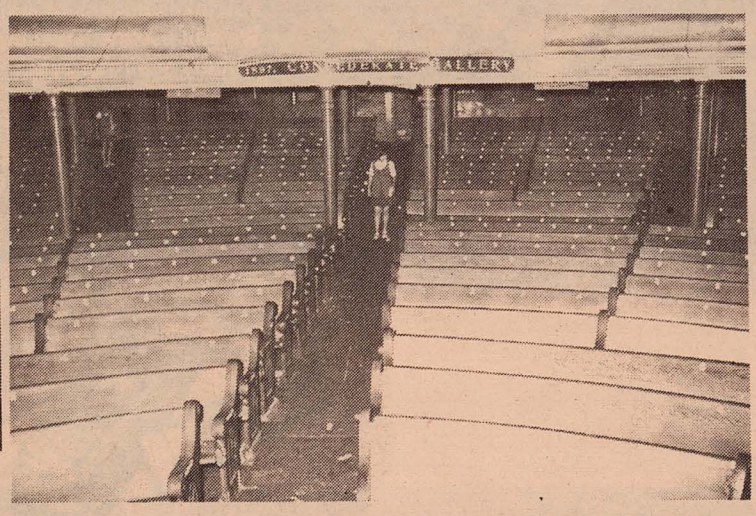
Dottie West and husband, right, take a minute to chat with old friends.

Another unique factor of Opry is that it is simultaneous live and radio show, and single engineer runs both radio broadcast and public address system.

Porter Wagoner and all the Wagonmasters take five in dressing room. In recent years dressing rooms have been paneled, mirrored and air-conditioned, making them much more comfortable, but alas, no less cramped.

Jean Shepard gives son admiring glance and motherly pinch. Many Opry performers bring their children to the shows for a variety of reasons,

As one band member checks watch and another checks his instrument, a pipe-puffing Hank Snow signs autograph in dressing room.



Between shows, deserted Opry House presents stark contrast to jam-packed seats of show just over and show yet to come.

David Houston, center, and Soji Tabachi, Houston's fiddler, talk with Bud Wendell, left, Opry manager.

FARVIEW Has it Altogether

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TONY FARR Current Release: "SLEEPWALK"
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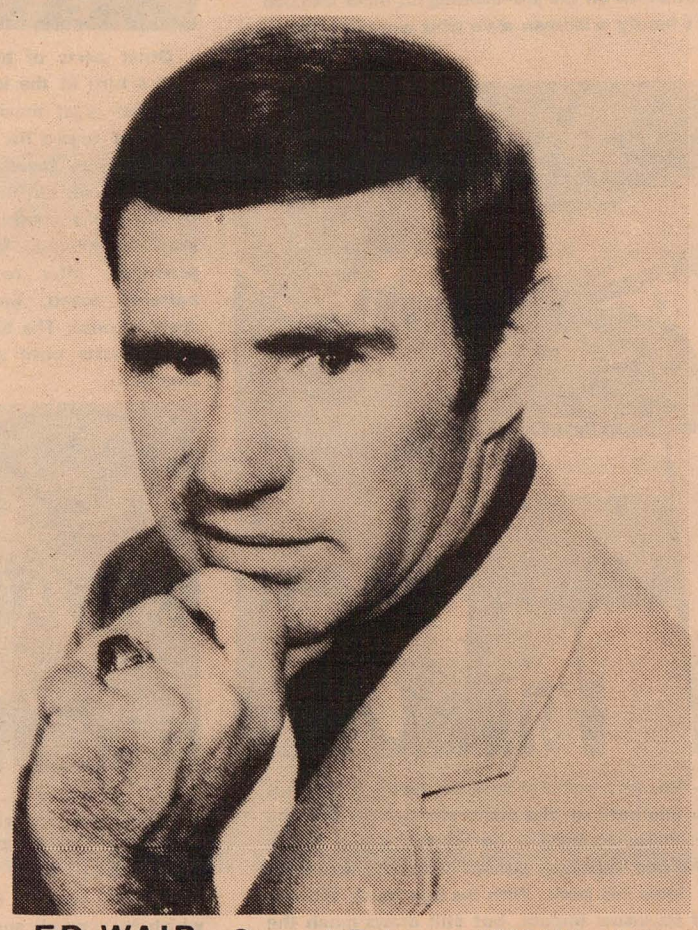

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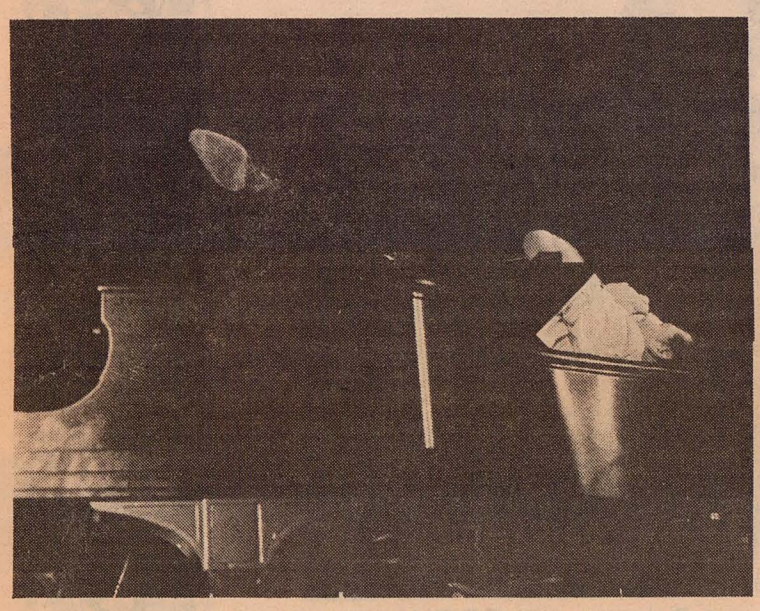
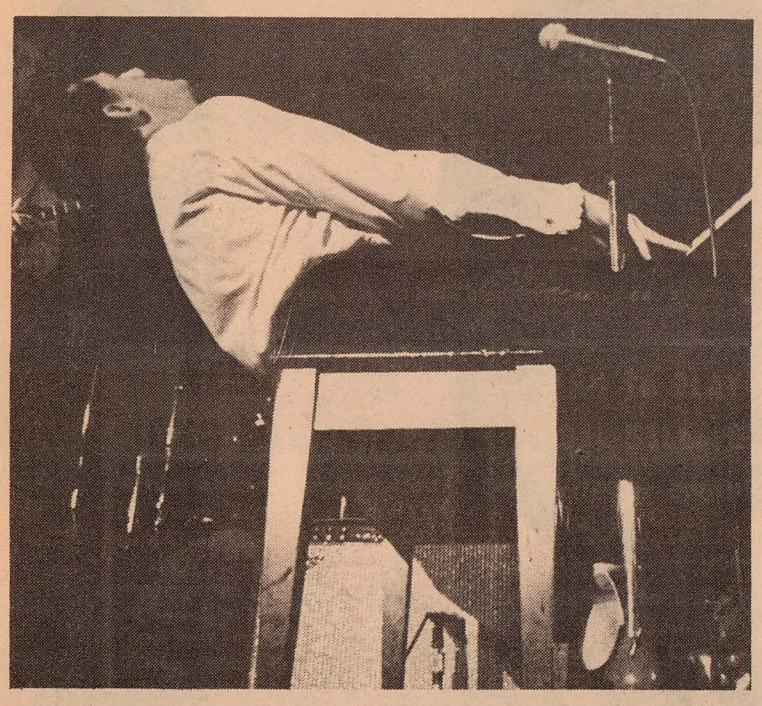
Jerry Lee Lewis = Artistry In Motion

Sweat-streaked face bears witness to the intensity Jerry Lee gives his every performance. No one else--not Mick Jagger, not Tom Jones, not Elvis Presley, no one–puts as much raw energy into a show as does The Killer. White jacket and black tie have long since been discarded, and lace front shirt will soon become drenched into a sodden mop. The nose? Nothing serious. Just a little mistake where he stood up when he should have ducked.



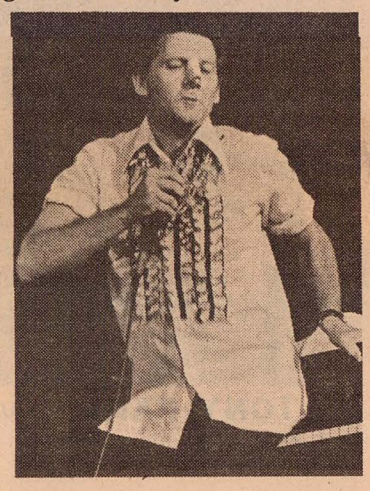
Ah, yes, we were discussing intensity. At most shows The Killer will at some point or another lie down on the job--evoking his most frenzied audience response. There's hardly a woman alive who wouldn't like to get him in that position.



No, he's not stargazing. No, he's not stretching hig legs. No, he's not about to pass out. The leaning back on the piano stool and tilting the head is actually a Lewis relic; something he started doing in his rock-and-roll days when he had foot-long golden locks and would let them pompously cascade down his back. With his hair much shorter, the pose has lost a lot of its visual impact, but still draws much the same wild crowd reaction. Not how legs straddle microphone, giving effect of splendiferous phallic symbol.

JOHN PUGH

It is showtime with Jerry Lee Lewis. In orgasmic anticipation the multitude maketh many a joyful noise. As their messiah swaggers onto the stage, exaggeratedly puffing his eight-inch cigar and sipping his firewater, they maketh a raging uproar. Jerry Lee lives for just this moment. He shakes like one with the palsy, he grabs his waistband at the hips and ripples his pants until they are a blur, he stalks up to the piano like a boxer readying his knockout punch, he looks over the hysterics he has caused with an excrutiating arrogance. He sits down and strikes a note. One note, No more. The audience, as if struck dumb, instantly ceases all its tumult and shouting. Jerry Lee sits and gazes out at them, an unbearable smirk beginning to cross his regal countenance. As he does so, the massed throng edges forward in its seats. They wait, They fidget. The squirm. They silently scream, "Please, Jerry, please." Then at just the right moment, after he has let them work themselves into a fever pitch, after they cannot stand it one moment longer, he explodes. "Deep down in Lou'siana close to New Orleens. ." All is instant pandemonium. Once again, The Greatest Live Show On Earth has gotten underway.



Other parts of his anatomy also take a turn at the keyboard. Unlike all other great musicians, Jerry Lee does not regard his instrument as a thing to be loved, respected and taken care of, but rather an object to be physically conquered and beaten into submission. More than one promoter, after receiving bill for battered piano, has vowed never again to book The Killer. Resolution usually lasts until gate receipts are totaled up.

"All you gotta do, honey, is stand in one li'l spot and wiggle around just a little bit." By far The Killer's most famous line, it is punctuated by lasciviously twirling index finger, of which he reminds audience, "I made a million dollars just doing that right there." No one doubts him.

Turning to give signal to his band, Jerry Lee goes into another classic Killer pose: right foot preparing to strike piano a couple of toe-tapping licks. Effect is not just showmanship. Jerry Lee can play with one foot better than some people can with two hands. Sideman in background is Ken Lovelace, leader of The Memphis Beats, who is heard on all Jerry Lee's records with his wailing fiddle.

Quick breather finds Killer fanning himself with shirttail. As usual, gesture has more than one purpose: in this case, a semi-strip, which once again sends distaff viewers into a frenzy.

"I've billed myself as The Greatest Live Show On Earth because I've seen them all and I've never seen no cat, nowhere, no way that could follow me on stage. And I'll challenge any of them to a show any place and any time. When they look back on me, I want them to remember me simply for my music." Jerry Lee Lewis

"If any man have an ear, let him hear." Revelations 13, 9

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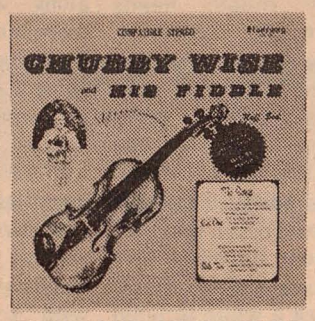
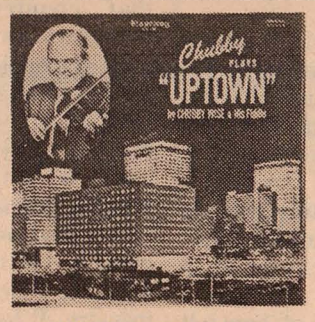


CHUBBY WISE AND HIS FIDDLE
CHUBBY WISE STY-104

Orange Blossom Special; 3 O'Clock in the Morning; Stone's Rag; Up a Lazy River; Down Younder; Red Wing; Maiden's Prayer; Chubby's Horn Pipe; Danny Boy; Daddy Blues; Sweet Bunch of Daisies; Cacklin' Hen



CHUBBY PLAYS UPTOWN
CHUBBY WISE STY-106

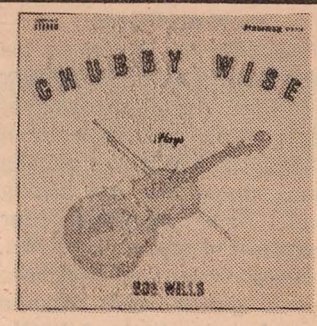
Stardust; What's the Reason; Smoke Gets In Your Eyes; Marie; Indian Love Call; Sugar Blues; Love Letters in the Sand; Sweet Sue; It's Been a Long, Long Time; St. Louis Blues; Sunny Side of the Street; Basin Street Blues

BLUEGRASS
AVERITT & WISE STY-108

Shackles and Chains; I like to Hear 'em Preach It; Highway of Sorrow; Diesel on My Tail; The Old Folks of Home; Corina; Rolling in My Sweet Baby's Arms; Give Mother My Crown; Lost Indian; Sunny Side of the Mountain; Big Silver Eagle; Columbus Stockade Blues

HOEDOWN
CHUBBY WISE STY-109

Lost Indian; Fourteen Days in Georgia; Sugar Foot Rag; Osage Stomp; Lee Highway; Rossi Waltz; Bonaparte's Retreat; Hell Among the Yearlings; Arkansas Traveler; Ida Red; Lost John; Kansas City Railroad Blues

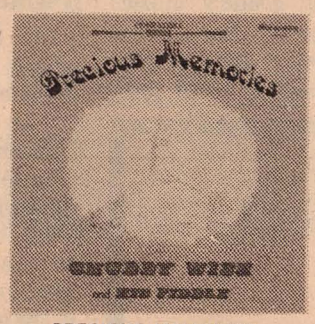


CHUBBY WISE PLAYS BOB WILLS
CHUBBY WISE STY-110

San Antonio Rose; My Confession; Osage Stomp; The Convict and the Rose; Don't Let Your Deal Go Down; Faded Love; Let Me Ride In Your Little Red Wagon; Silver Bells; Milk Cow Blues; Maiden's Prayer; Home In San Antone; Hang Your Head In Shame

STEELIN'
KAYTON ROBERTS STY-111

Steelin' the Blues; Mood Indigo; Blue Steel Guitar; Blues Stay Away From Me; Born to Lose; Kayton's Rag; Tara's Theme; Stompin' at the Savoy; Harbor Lights; Union and Seventh; Sweet By and By; Cocoanut Grove



PRECIOUS MEMORIES
CHUBBY WISE STY-112

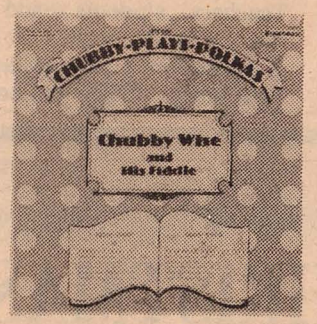
Precious Memories; Do Lord, Remember Me; The Last Mile of the Way; I Believe the Bible; In the Garden; Amazing Grace; What A Friend We Have in Jesus; This World Is Not My Home; The Night Watch; Just a Closer Walk; How Great Thou Art; If I Could Hear My Mother Pray Again

THROUGH THE YEARS WITH
CHUBBY WISE STY-114

Tuxedo Junction; My Happiness; Whispering; I'll Always Be In Love; Sentimental Journey; I'm In the Mood For Love; Waltz Across Texas; Bring It On In; I Love You So Much It Hurts Me; Dear Lord Forgive; Five Foot Two; Moonglow

FLATTOP GUITAR MAN
DANNY ROSS STY-117

I'll Be All Smiles Tonight; Wildwood Flower; St. Louis Blues; Gumdrops; Soldier's Joy; Amazing Grace; Carroll County Blues; South; I Love You So; Big Beaver; When My Blue Moon Turns To Gold Again; Me & Buck



CHUBBY PLAYS POLKAS
CHUBBY WISE STY-118

Pennsylvania Polka; Sweeter Than The Flowers; Florida Polka; Herr Schmidt; Beer Barrel Polka; Chicken Reel; Waiting for the Robert E. Lee; Put Your Little Foot; Cotton-Eyed Joe; Tavern In The Town; Tennessee Polka; Houston Schottische

BLUEGRASS FIDDLER
EARL GARNER STY-120

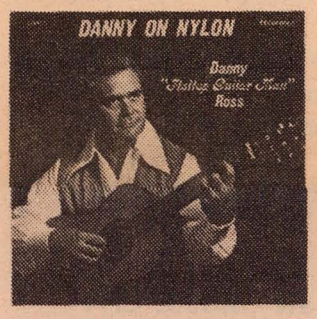
Cotton Patch Rag; Crazy Horse; Windsboro Reel; Billy In The Low Ground; John Hardy; Dixie Hoedown; Black Mountain Rag; Durham's Reel; Pretty Little Indian; Lee Highway Blues; Cattle In The Cane; Katie Hill

PIANO STYLING by
JIM BLACK STY-121

A Fool Such As I; Gravy Waltz; Peace Of Mind; Deep In The Heart Of Texas; Somewhere My Love; Lorina; South; Anytime; Tiny Bubbles; Invisible Tears; Jump Up & Shout; Alabama Jubilee

TEXAS BLUEGRASS
EARL GARNER STY-122

Fightin' the Strings; Black Mountain Blues; Fling Ding; Mule Skinner Blues; Whirley Bird; Ravens Waltz; Rocky Road; Jesse James; Banks Of Ohio; A Memory Of You; Dark Hollow; War Paint

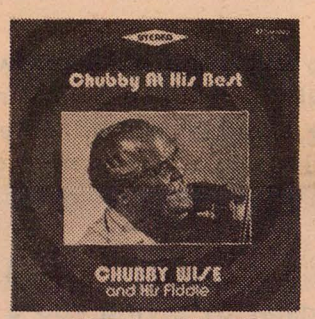


DANNY ON NYLON
DANNY ROSS STY-123

Little Rock Getaway; Maria Elena; Stumbling; Indian Love Call; Have You Ever Been Lonely; I'll Always Be In Love With You; Vaya Con Dios; Sweet Georgia Brown; Beautiful Ohio; Does Your Heart Beat For Me; In The Garden; Chapel In The Moonlight

WALTZES
CHUBBY WISE STY-124

Fifty Years Ago Waltz; Rossi Waltz; Sweeter Than The Flowers; Carolina Moon; Over The Waves; Waltz Of The Wind; Missouri Waltz; Rainbow At Midnight; Beautiful Ohio; Wednesday Night Waltz; I Really Don't Want To Know; Sun Shadows



CHUBBY AT HIS BEST
CHUBBY WISE STY-125

Gotta See Your Mama Every Night; Time Changes Everything; Deep Elm Blues; Georgiana Moon; Blues On My Mind; It Makes No Difference; Spanish Two-Step; Shenandoah Waltz; Just Because; Westphalia Waltz; Detour; Bury Me Beneath The Willow

MR. MANDOLIN MAN
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Bitter Creek; Bluebells; Devil's Dream; Texas Hoedown; Sweet Georgia Brown; Arkansas Traveler; Dill Pickle Rag; 'Til The End Of The World; 12th Street Rag; Nola; Black & White Rag; Stumbling

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MISSISSIPPI PO' BOY
HILLARY Nixon HAWKINS STY-128

Mississippi Po' Boy; I'll Go On Alone; I Know What It Means To Be Lonesome; Give A Fool A Second Chance; Honky Tonk Hardwood Floor; Guess I'll Pick Up My Heart And Go Home; Let's Make Our House A Home; To The Bottom From The Top; I'm A Long Way From Home; Leeroy; White Line Fever; I Don't Want You Back

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of KAYTON ROBERTS and
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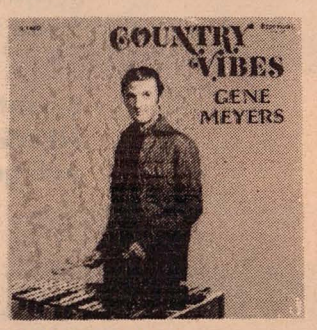
Twin Steel Boogie; Take Your Pick; Georgia Steel Guitar; Kentucky Waltz; Through The Night; Near The Cross; Release Me; Boot Heel Drag; Aloha; Love Theme; Kayton's Waltz; Maiden's Prayer

THE TWIN FIDDLES BOB WHITE & CLYDE BEAVER STY-131

Summit Ridge Drive; Westphalia Waltz; Lone Star Rag; Faded Love; Woodchopper's Ball; River Road Two-Step; Everybody's Had The Blues; Fiddle Boogie; Silver Bells; Brown Skin Gal; Skip It; Polka Medley

CONTEST FIDDLIN'
E.J. HOPKINS STY 1-33

Natchez Under The Hill; Red Wing; Forty Cats In A Rainbarrel; Little Brown Jug; Polly Put The Kettle On; Irish Hornpipe; Fire On The Mountain; Snowbird In The Ashbank; Walk Along John; Mississippi Sawyer; Leather Britches



COUNTRY VIBES
GENE MYERS STY-132

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Country Music Goes To School, College

By JOHN PUGH

When Billy Joe Shaver, in his recent song "I Been To Georgia On A Fast Train" speaking of getting all his country learning "milking and a-churning, picking cotton, raising hell and bailing hay," he's speaking for generations of good ole boys who, in between times, hunkered down over a guitar and learned themselves a little hillbilly picking and singing.

Today those same good ole boys, hankering for some good down-home country fundamentals, might well take their seats in an institute of higher learning. For, country music has indeed gone to college--a product of supply and demand.

The demand has come from students at dozens of colleges all across the country. The supply has come from the National Academy of Recording Arts and Sciences (NARAS) Institute of Creative Development and Training, headed by Executive Director Henry Romersa, and Nashville's music industry.

"The NARAS Institute was started three years ago in Nashville as a bridge between the academic world and the music industry," said Romersa. "The students were the impetus for it. When I was a professor (Cornell University, University of Maryland, currently Associate Professor, Peabody College for Teachers), students would say to me, 'I'd like to enroll in the school of music, but I play guitar, or I write songs.' There was no place for them.

"The function of the Institute was to make the contacts with the colleges. At first the colleges were against it because they felt it would weaken their curriculums. Most of them had a traditional convervatory attitude in their music departments. They had never offered such courses as guitar, arranging and studio techniques, and some of them felt threatened by it. The one common ground we reached them on was that basic musicianship is all the same, whether it's a symphony or a simple country song.

"The music industry was also initially hesitant, their attitude being, 'country music is a creative process that can't be taught in the classroom.' We agreed with them, but pointed out that country music needs managers, lawyers, executives, etc. Nashville has very few executives as such. Most heads of Nashville operations are producers who double as the heads of country departments. We feel this is going to change.

"We have now broken down all communications barriers between the colleges and the music industry. It took a while to build our credibility and make the colleges realize that we are a legitimate spokesman for the industry. We approve the courses and insure industry support in getting instructors. One of the biggest facets is sociology: Why do people buy country music? What kind of people buy it?, etc. The legal aspects such as tape piracy also play a large part, along with such subjects as merchandising, advertising, how the industry works and educating consumers to the product. Can you imagine a new songwriter coming into a publisher's office who knows all about copyrights, royalties and what services are due him? This is what we're aiming for. The creative end is the least of it. I still do not agree with schools that offer such courses as songwriting and how to play the fiddle."

One of the heaviest concentrations of NARAS Institute programs, as imagined, is in the Nashville area. MCM contacted four of them regarding their programs.

Dr. Richard Peterson; Vanderbilt University; Bachelors, Oberlin College; Masters and Ph. D. in Industrial Sociology, University of Illinois: "Our course is entitled 'Popular Culture Dynamics' and deals with the making of popular culture: movies, TV, records, books, etc.--the people who create it, the industries that disseminate it, the audiences that consume it and its impact on those audiences. The music industry is the most important of these media, with the possible exception of television, so 50 percent of the course deals with music. We've had lecturers and taped interviews by people in the industry and gone into such things from the influence of the FCC to possible future trends.

"Our course was not initiated in conjunction with NARAS Institute, but I have since worked closely with Mr. Romersa. Our first year we had an enrollment of 30. It's now 65, which is the limit. Many of my students are part-time musicians and DJs. Some of my colleagues wondered if popular culture was a serious course, 'an appropriate area for scholarly inquiry,' as one put it. I think the success of the course has convinced them it is."

Mr. Robert Mulloy; Belmont College; Bachelors, Masters, Peabody College for Teachers: "Our course offers a Bachelors in Business Administration with a major in music business. It started this year and we have 28 majors. It's a full four-year course, developed in conjunction with NARAS Institute. We are bringing in people from the industry to teach, and will eventually have a full-time faculty. The course includes finance, music law, two years of theory, Moog, studio techniques and music seminars. We are heavily business oriented; training accountants and legal and marketing experts in the music field. We turned away 40-50 who thought it was a magic key to being an A&R man. We have had a beautiful relationship with the administration and total cooperation between the business department and the music school. The trustees are behind it, we have an ideal location at the end of Music Row, and what we feel is an excellent program."

Dr. Edward Kimbrell; Middle Tennessee State University; Bachelors, Masters, Nor-

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Music

thwestern University; Ph. D in International Communications, University of Missouri: "Our major is in Recording Industry Management and we feel we have a unique program as it's drawn up. It was three years in planning and we took a year to formulate the curriculum. It's a full four-year course, requiring 18 hours of courses dealing with the recording industry, 30 hours of business courses and 33 hours of mass media with emphasis on broadcasting. It also includes such courses as recording techniques, copyright law and psychological influences of music. All programs are staffed by highly qualified working professionals and we feel that this, along with our mass media mix of writing, advertising, public relations, broadcasting and cinematography, gives us a tremendous program. Our primary thrust is to provide management talent with an understanding of the music industry. We have 75 majors. Every course offered in the music department has had to turn away students because of the demand, and response has been strong in all other departments."

Dr. Guy Bockmon; University of Tennessee at Nashville; Bachelors, Murray State; Masters and Ph. D. in Composition, Eastman School of Music, University of Rochester: "Two years ago Dr. Wayne Fisher, Education Director, approached Dr. Nix, UTN Chancellor, about offering some services in our music department that would make us aware that we were in Nashville in 1971, not Vienna in 1871. The chancellor wanted to diversify our music department, plus help the music industry, so in the spring of 1972 we initiated our first songwriter's course, taught by local songwriters provided by the Nashville Songwriter's Association. It was a smashing success, so we offered it again, along with an advanced course. (UTN is one of the few schools to offer such "how-to" courses for non-students.) Eddie Miller, one of the instructors, said, 'We can't teach you how to write a song. But we can show you ways to save years of walking the streets.' I agree with him and think that's exactly what our courses are doing."

UTN's fall schedule: Beginning songwriting: six consecutive Wednesdays starting Nov. 7, 7:30-9:30 p.m., $48. Among those invited as lecturers, many of whom have participated previously are Roger Miller, Dolly Parton, Johnny Cash, Tom T. Hall, Mickey Newbury, Don Gibson, Marijohn Wilkins, Boudleaux and Felice Bryant, Dottie West and Ted Harris. Enrollment is limited and all past courses have had to turn away applicants.

Though all these courses contain much material related to country music, none of them deals exclusively with it. Olaremore Junior College in Claremore, Okla., however, has founded the Hank Thompson School of Country Music, encompassing 64 hours of pure country. Thompson, in addition to lending his name to the course, also serves as advisor and guest lecturer. The school offers a Country Music Artist major and a Music Business major with a two-year Associate of Arts degree.

Whether they attend Claremore or MTSU or any of the 37 colleges which have initiated country music programs, a lot of good ole boys are getting their country learning right alongside their reading, writing and 'rithmetic.

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Kris Tells Of 'Why Me, Lord" Birth

By GEOFF LANE

The story is unusual and interesting, almost like something that was meant to happen and that in the end did. Just.

Kris Kristofferson was in Nashville recently--for the first time in six months--to record his next Monument record. His single, "Why Me, Lord?" was the number one country single at the time, a full year after he had cut it. Kris couldn't understand the record's appeal, couldn't explain it's success.

"It's too slow," he ventured, "It's sincere & it's pretty, but it's about a personal, religious thing. It's not what I ever thought a hit was." He went on to explain how the song came to be written.

"I went to church by chance one Sunday at Jimmy Snow's. Larry Gatlin was there, he was singing, and he sang "Help Me." It moved me in a wierd way, it really affected me. It got to be a kind of profound experience and blew my mind wide open. It may have been on the way home that I started writing--it just came to me.

"They asked me to sing on the Grand Ole Gospel one time because I'd been to the church, and we sang "Burden of Freedom" and "Help Me"- I hadn't finished "Why Me, Lord?" yet. Within a week or so they had me on again and I sang it. I started writing it that first evening--the word's started going through my head the day I was at the church. It was a whole new way of looking at things, without getting into any religious talk--it is a little personal."

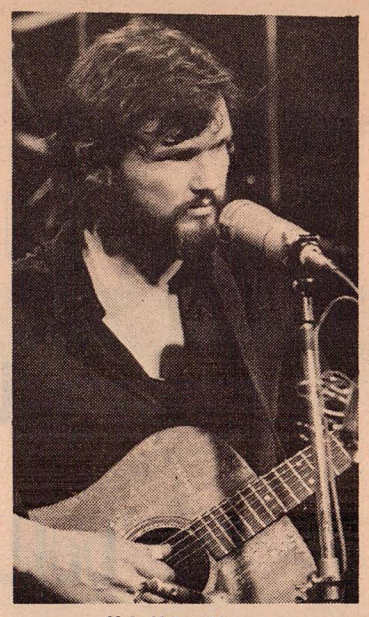
"We cut it," continued Kris, "Because I wanted to cut Larry's song for my last album, 'Jesus Was A Capricorn.' Since he and Rita were singing so good--the three of us were getting a nice blend-I said, 'Let's do Why Me,' which I'd already sung for them, and Rita knew. We cut it in five minutes--just a natural thing. We almost didn't put it on the album because they didn't think I should have two gospel songs on the album. We put it on, and the album died. Then someone at WSB in Atlanta started playing it off the album and made it a hit.

"It's a difficult song to sing live, because if you really get into it, it's hard to stay emotionally detached enough to be able to finish it. If you don't get into it, it's not worth singing, to me," Kris said.

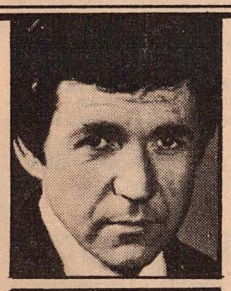
Though radio stations, pop, country, underground and gospel, were slow to play the record at first, even after it became a single, they're certainly playing it now. It has made number one country and is still rising in the pop charts--if it stays on charts for a few more weeks, it will break the record for most weeks on the chart. After six months it is about to go gold. Not many country singles sell a million, but even more astonishing are the shaped note sheet music sales predictions. The song has been nominated for many awards, country and gospel.

Whatever chord Kris struck when he wrote the song he still hasn't discovered, but he's a soft spot in his heart for Atlanta. It was an Atlanta station's program director who broke the record which has subsequently sold 300,000 copies in the Atlanta area alone.

As Kris left for a much-needed night's sleep after several hours in the recording studio, he added one last thought: "You know, to my knowledge there's not one person thought it would be a hit--including me."



Kris Kristofferson



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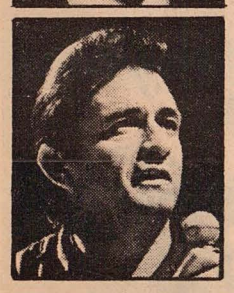

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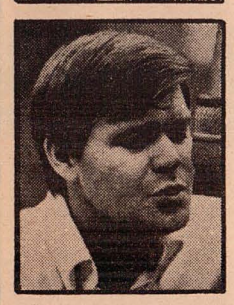

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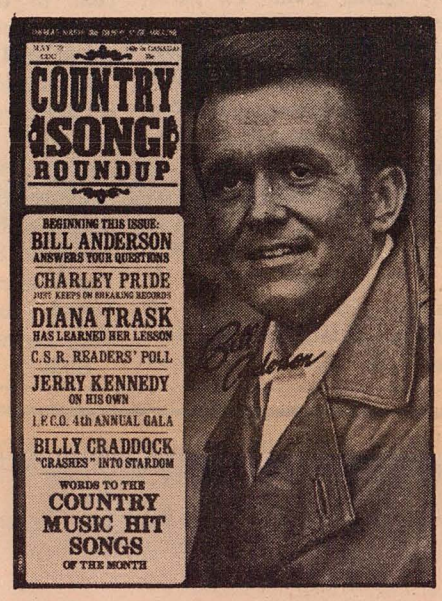

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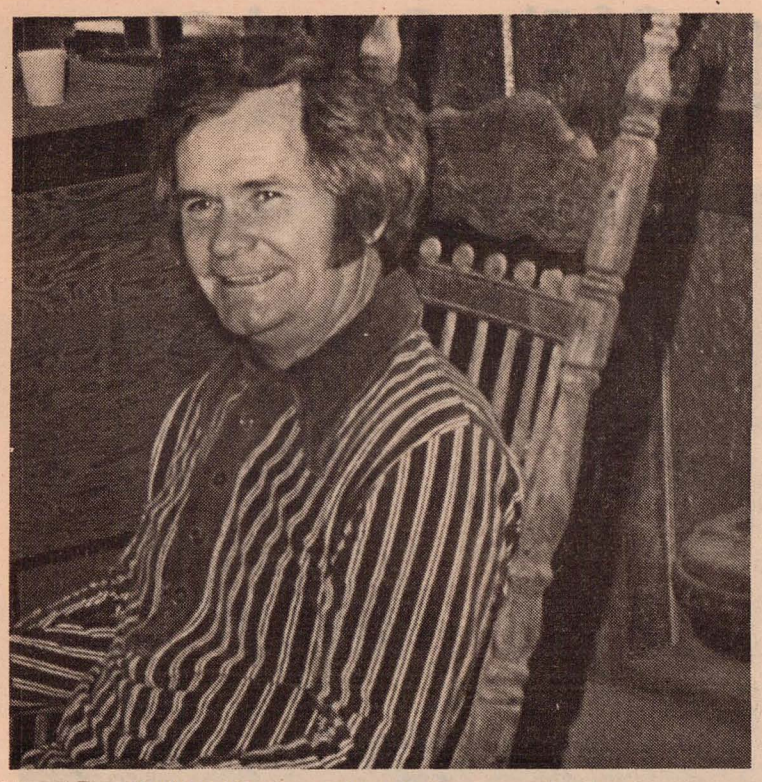
Owens-Fair Signs House Of Cash

Earl E. Owens, president of Owens-Fair & Associates announced that their firm will be handling public relations for the "House of Cash."

Owens also added that Harlan Sanders, president of Willow Green and Willow Fair Music would be handling The House of Cash publishing companies, both picking and plugging material.

Johnny Cash is responsible for Harlan's success in the music business. Sanders will have an office aththe House of Cash as well as keeping the office he now holds at 1717 West End, Suite 322.



Hank Locklin tires out his 17th century rocking chair.

Hank Locklin

Continued from Page 9-C

walking into his flea market.

"Hey, over here," he said, brushing off the wood stove. "You don't see these anymore. And see these old iron? Heat them up on top of the stove and you could really iron clothes with them. And what about this old sugar cane stripper," he said, pulling it off the wall. "You know, I am really going to have something when I get all these things together."

But maybe the granddaddy of Locklin's collection is the old organ in his living room. "My dad bought it just before he married mom," he pointed out. "That's been 66-years-ago. He paid $125 for it. What do you think it is worth now?"

There are other outdated items--the 17th century rocking chair sitting in Locklin's workshop for repair. In the house on top of the piano is the old dog looking into the victrola. For years a symbol on Victor record labels. Today a touch of the past. Locklin has done songs which hit at nostalgia. "Country Hall of Fame" was a big one. Last year "Good Bye Dear Ryman" saluted the shadows of the past at the Grand Ole Opry.

At present time Locklin sings of a different story, "The Will of Jonas P. Jones." Jonas was a rich man. But in his will he leaves wealth-hungry relatives sound advice rather than riches. Locklin bubbles with optimism as he hears the song on the kitchen radio which stays tuned to a local FM station.

"Here's the new one by Hank Locklin," said the disc jockey. "The requests keep coming in for it."

And maybe that number will put the Irish tenor back in the charts, where his records of the past were known to take a regular spot. The voice is too good to talk of Hank Locklin in nostalgic tone.

Hank shows the old irons used on his old wood stove.

Mark V Studios Expand

In what is believed to be a "first" for a gospel oriented studio, Mark Five, Greenville (S.C.) has completed its second 16 track facility.

The new addition, adjacent to the present building, covers 2,400 square feet, with a 25' X 38' studio, designed for the ultimate in sound isolation. One half of the studio is completely "dead" with the floor and walls covered with carpet, while the other half is "live", with walls and ceiling of cyprus wood and inlaid tile floor. The attractive interior is enhanced by color lighting, which may be varied in intensity from the adjacent control room.

The spacious control area has been equipped with the latest 16 track Quadrasonic Console (expandable to 24 track), with 18 mic inputs (expandable to 24), each input equipped with a graphic equalizer. Quad monitor speakers are JBL, driven by 1500 watts of power.

Two innovative "live" echo rooms have been constructed to the rear of the present studios, and these will be available in addition to EMT and Fairchild units.

The present studio has been used by almost every major gospel group and all major record labels, and is well known nationwide for its staff rhythm section, which supplies "back up" for most of the talent recording there.

A special two month celebration is planned, beginning October 1st. This is the second expansion in two years for the company, which was established in Greenville in 1964.

NASHVILLE BEAT

BY TEX CLARK

BILL ANDERSON cutting several new sessions here, but still finds time to spend with his friends and fans... JESS CHILLDERS due in Las Vegas soon... DEBRA CARTER cut a session with Magnum Gold Prod. and sounds great..

Jess Childers

LARRY LAKE busy on the West Coast... ROLAND WALLACE signed a new contract with OWEMAN Records... I am planning a special article on the LESLIE BROTHERS for a future issue; you will not want to miss this one...

Debra Carter

LARRY COOKE Is Being booked by Mike Harris agency. If you are planning a Nashville session be sure to see Brite Star 728 16th Ave. S. Nashville, Tenn. phone (615) 244-4064 or if your present record is not getting the right promotion, give Brite Star a call.

Good to see so many friends; when you are in Nashville stop by, always nice to see you.

LINDA HYATT was in Nashville recently and we will be telling you more about this fine artist in future articles. Her session turned out GREAT, turly a fine artist.

Larry Lake

Don't forget Brite Star for your next session or promotion.

Send all material for this column and records for review to TEX CLARK 728 16th Ave. S. Nashville, Tenn.

Roland Wallace

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GREAT WORLD OF SOUND
Recording Corporation of America

Uncle Dave Macon, First Featured Star Of The Grand Ole Opry, Is Acclaimed By Traditionalists, And Bluegrass Fans

By EVERETT CORBIN

Uncle Dave Macon, acknowledged as the first big star of the Grand Ole Opry, is coming to life anew on records not only as a traditional country music favorite, but also as a new find by bluegrass fans.

Although Uncle Dave died in March 1952 at age 82, his influence as a recording artist (even before joining the Opry as its first featured singer in 1926--at age 56) is evident today through the recent re-release of some earlier recordings which have garnered more than casual interest from some of the young people.

This was our finding in February of this year when we were asked to write a feature on traditional country and bluegrass music for an expanded, special March issue of Music City News. A recent check reveals that this pattern is still holding true.

In casual conversation with David McCormick, manager of the Ernest Tubb Record Shop, 410 Broadway, Nashville, we learned that Uncle Dave's two Lp recordings were not only selling well to traditional country music enthusiasts, but also to bluegrass fans. Remembering this, we decided to gather material for a feature on Uncle Dave for our DJ Convention issue.

At least three albums are presently available by the early pioneer in country music: two on the RBF label and a third on the County label, both companies home-based in New York.

All sons, naturally, are early recordings by Uncle Dave originally released as singles. The companies in question obviously chose some of the better songs for the albums: County features such favorites as "Sail Away Ladies," "Rabbit in the Pea Patch" and "Just One Way to the Pearly Gates" while one of the RBF albums sports "Cumberland Mountain Deer Race," "Two-In-One Chewing Gum" and "Jordan Is a Hard Road to Travel."

No information was available on the third album at press time as all three locations which we checked on in Nashville were out of some of the selections. McCormick informed as that the Uncle Dave albums were continuing to sell at a steady pace, as did Sue Kline's Music Mart USA, 115 5th Avenue N. And La Rue Moore, Manager of Buckley's Record Shop No. 2, 410 Broadway, also indicated that the albums were "steady" sellers.

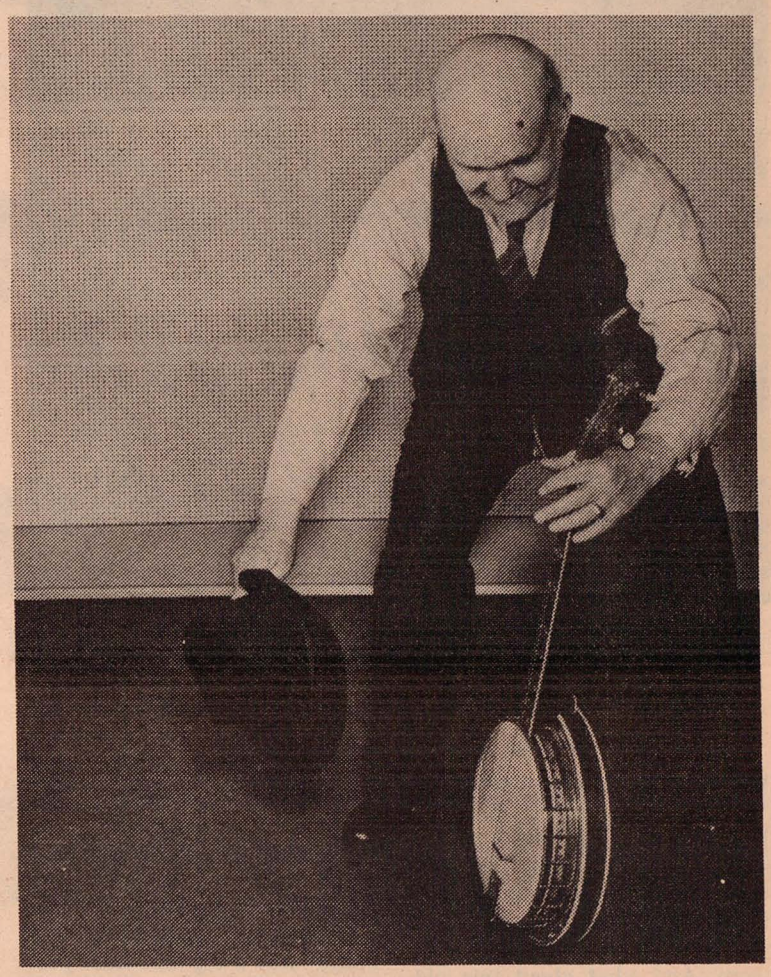
In addition to the three albums mentioned, we learned that

This is the cover of the Decca album which was released in 1966 to commemorate Uncle Dave's election to the Country Music Hall of Fame.

Decca Records had released an album on Uncle Dave in 1966 following his installation into the Country Music Hall of Fame. Although that album has since been discontinued, it should be of extreme interest to the record collector as the liner notes and discography information on the back of the album helps one to more fully understand the recording career of one of country music's great pioneers.

The Decca album contains 14 sides recorded over a period of several years, from 1926, the year he joined the Opry, to 1929. However, he actually began recording in 1924, and we will bring this out in more detail later in this feature. Side 1 features: "Farm Relief," originally on Vocalion, recorded June 20, 1929, at Brunswick Laboratories in Chicago; "Tom and Jerry," Vocalion, recorded May 9, 1927, in New York City; "I'm the Child to Fight," on Brunswick, again at Brunswick Laboratories, July 25, 1928; "Kissing on the Sly," Vocalion, recorded Sept. 9, 1926, "Carve That Possum," Vocalion, recorded May 7, 1927 New York; "Late Last Night When My Willie Came Home," Vocalion, recorded in New York City on April 14, 1926; and "Tell Her to Come Back Home," Vocalion, recorded on May 7, 1927, again at New York.

Side II: "Tennessee Jubilee," Brunswick, recorded June 20, 1929, at Brunswick Laboratories; "The Cross-Eyed Butcher and the Cackling Hen," Brunswick, recorded Sept. 9, 1926, New York; "Sleepy Lou," Vocalion, recorded May 9, 1927, New York; "Sourwood Mountain Medley," Vocalion, recorded Sept. 8, 1926, New York; "Uncle Dave's Travels-Part I (Misery in Arkansas)," Brunswick, recorded June 21, 1929, Chicago; "I'm A-Goin' Away in the Morn," Vocalion, recorded May 9, 1927, New York; and "Shall We Gather at the River," Vocalion, recorded May 10, 1927, New York.



A first rate banjo player, the photo here could be showing the "King of the Banjo Players" fanning the instrument to cool it off; or, it may be part of his act, as Uncle Dave liked to put on a good show.

These sessions included a number of fine musicians of the era, among them "Fiddling Sid" Harkreader, Sam and Kirk McGee (of Opry fame), and Jasper Aaron "Mazy" Todd.

Although Uncle Dave had been singing and performing for years at various social functions, it was not until he was 48 years of age, in 1918, that he first got paid for this services which actually launched him into a professional singing career. According to a bio-disography booklet put out by the John Edwards Memorial Foundation on Uncle Dave in 1970, the first "pay for play" came about when a nearby farmer wanted the services of Uncle Dave who for the first time declined to perform--he was "busy and tired"--unless he was "paid $15" for his services, hoping this would put the farmer off. But, "to his surprise the farmer accepted. At the party, among the many guests, was a talent scout for Loew's Theatres, and he was impressed by Uncle Dave, so he offered to book his 'new find' at a leading theatre in Birmingham, Ala., for several hundred dollars per week."

According to "The Country Music Story," by Robert Shelton and Burt Goldblatt, published in 1966, "Three of the oldest musicians to have performed country music with medicine shows were Uncle Dave Macon, Fiddling John Carson and (Tom) Ashley."

In part, the commentary reads: "The first star of the Grand Ole Opry was a vibrant, energetic oldster...one of the most fascinating figures in country-music history. Uncle Dave epitomized many elements of country music: the freewheeling, high-kicking oldster with energy, capriciousness and a warm heart. The banjoist would frail high-ringing, happy strums from his instrument."

And continuing: "If Jimmie Rodgers is to be considered the 'Father of Country Music,' then Uncle Dave Macon probably deserves the title of 'Grandfather of Country Music.' "

A great personality, Uncle Dave was also known by a wealth of other titles, among them "King of the Hillbillies," "The Dixie Dewdrop" and "King of the Banjo Players."

He also used various names for his band while recording, including the Fruit Jar Drinkers, although there was a group by this name on the Opry at the time; and as The Dixie Sacred Singers (since he also made many religious recordings).

Uncle Dave, as we stated, began his recording career in the summer of 1924, this prior to his affiliation with the Opry in 1926. The liner notes on the Decca album, compiled by Ralph Rinzler, reveal the events leading up to Uncle Dave's first recording work: "In 1923, Uncle Dave was playing his banjo in Melton's Barber Shop in Nashville when a young fiddler named Sid Harkreader happened to walk in with his fiddle case under his

Continued on Page 26-C

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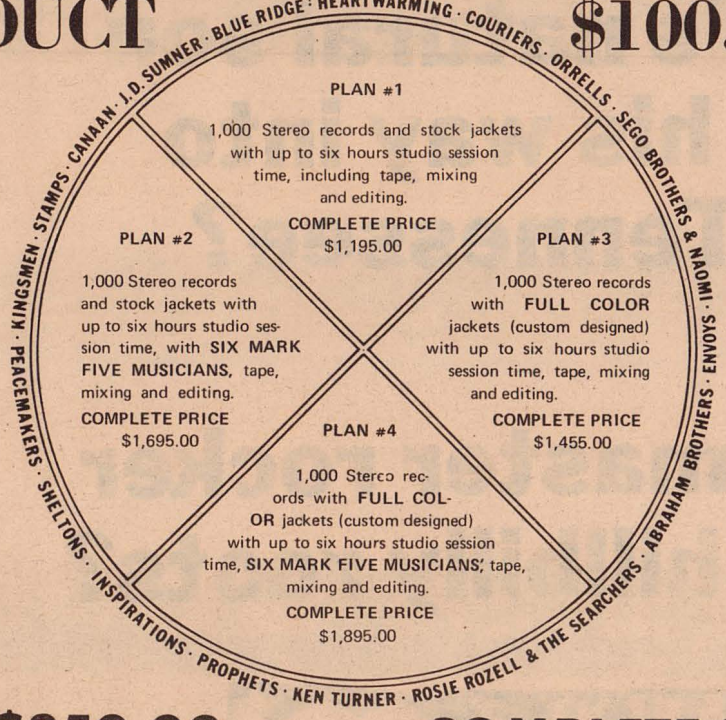
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Uncle Dave

Continued from Page 24-C

arm. Shortly after that they were playing at Loew's Theatre in Nashville for a three-week run. They went on to travel the circuit of Loew's Theatres throughout the South as part of a five-act vaudeville show going as far west as Dallas, Texas. The following year, Mr. Ed Holt of the Harley-Holt Furniture Company, Nashville, sent Uncle Dave and Sid to Chattanooga to play at a furniture convention. They went on to Knoxville for another such gathering. There, a Mr. C.C. Rutherford of Sterchi Brothers Furniture Company offered to pay their expenses if they would go to New York and record for the Aeolian Company. They accepted the offer, and 14 sides featuring Uncle Dave, with assistance from Sid on some songs, were issued from these sessions which took place in the summer of 1924."

He continued: "Less than a year later, Uncle Dave and Sid were back in New York where, Between April 13th and the 16th, 1925, they recorded 28 tunes.

"On Uncle Dave's next recording trip to New York, he brought along a guitar player of considerable talent. During these sessions, held April 14th through the 17th, 1926, Uncle Dave and Sam McGee recorded a number of classic performances of such favorite old-time songs as 'Whoop 'Em Up Cindy.' 'Way Down the Old Plank Road,' 'The Death of John Henry,' and 'Late Last Night When My Willie Came Home.' Later that year Uncle Dave returned to New York to record 28 more songs, all of them solos, on September 8th and 9th.

"Of the many recording sessions in which Uncle Dave was captured whooping, singing, kicking up his heels and picking the fire out of his five-string, surely the most interesting from a musical standpoint were those held May 7-11, 1927, in New York City. These not only produced some of the finest recorded performances of Uncle Dave's yielding its chorus: 'Don't she rock, di-dee-o' for an up-to-date: 'Don't you rock me dady-o.'

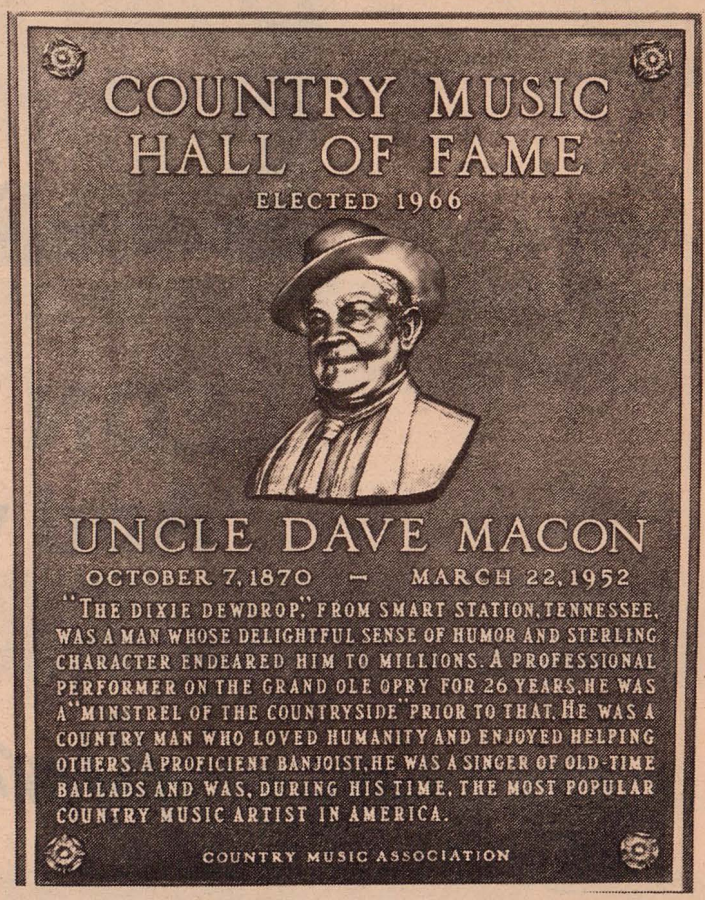
"On his next trip to record, Uncle Dave had Sam McGee tote along his banjo-guitar, purchased in Birmingham, Ala., a few years earlier. In these Chicago sessions (July 25th and 26th, 1928) at Brunswick Laboratories, 'From Earth to Heaven,' 'Buddy Won't You Roll Down the Line,' and 'I'm the Child to Fight,' among others, were recorded as five and six-string banjo duets...probably the only examples of this instrumental combination recorded in country music. Sam also recorded 'Easy Rider' and 'Chevrolet Car' as solos on the six-string banjo.

"On June 20th and 21st, 1929, Uncle Dave and Sid Harkreader were together in Chicago recording 29 more songs, some solos by Uncle Dave, the rest duets. The first recordings which Uncle Dave made with his son Dorris were cut on March 30th and 31st, 1930; none of this material seems to have been issued. The depression temporarily halted Uncle Dave's recording career, but in later years Gennett and Victor-Bluebird recorded and issue an older but still dynamic 'Dixie Dewdrop.' "

In "A Story of the Grand Ole Opry," written and published by George D. Hay (The Solemn Old Judge) in 1945, he states that "During the first two or three months of the year 1926 we acquired about 25 people on the Opry...When Uncle Dave came on we moved him back so that he would have plenty of room to kick as he played. He has always been an actor who thought the microphone was just a nuisance. It took a long time to 'hitch' him to it."

Hay, who is credited with originating the Opry and remained as an announcer and emcee until he retired, pointed out that Uncle Dave "...is an individualist, but he also recognizes the rights of others.

Continued on Page 27-C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COUNTRY MUSIC ASSOCIATION

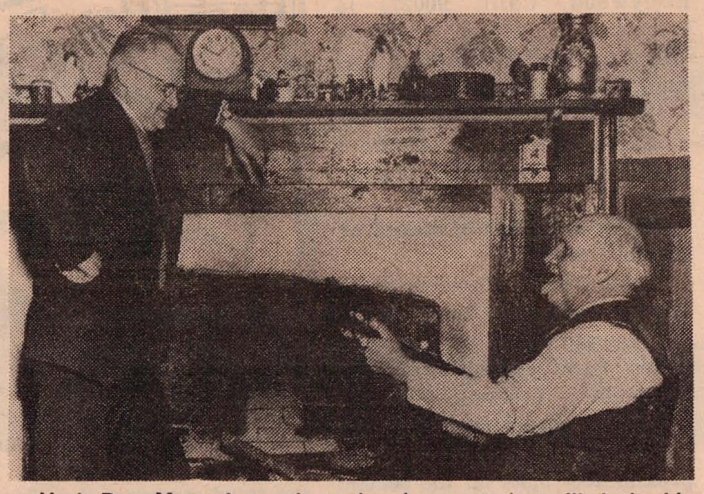
This is a photo of the plaque which was cost following Uncle Dave's entry into the Country Music Hall of Fame.

Uncle Dave

Continued from Page 26-C

career, but they provide us with some of the best examples of string band ensemble playing ever recorded. Uncle Dave seems to revel in the sound of the reedy yet elegant fiddling of Mazy Todd and Kirk McGee. He crows and hollers with joy when Sam momentarily abandons his guitar bass line to beat out a clog - rhythm on the top of his then new Martin. The ensemble singing is unique on the secular songs: Uncle Dave sticks to the melody, Kirk departs from singing unison and moves to tenor at the end of each line, and Sam barks out his own distinctive bass line which includes a winning combination of unison and bass harmony notes. Uncle Dave weaves his banjo syncopations and double-time back-up rhythms around the extraordinarily subtle fiddle lead of Mazy Todd, while shouting exhuberantly above the din his verses, square dance calls or just an expression of joy: 'Shout if you are happy!' 'Kill Yo'self.' "

Rinzler goes on to say that "During the two days that followed these sessions, this same group, sometimes deleting Mazy Todd or adding Kirk McGee on mandolin instead of fiddle, recorded 10 songs as the Dixie Sacred Singers. The McGee Brothers and Todd recorded three songs, one of which featured Uncle Dave as a side man on the banjo; The McGee Brothers also recorded nine duets and Uncle Dave recorded eight solos and two additional songs with backup by Sam on one, Kirk on the other. A total of 50 songs, two takes each, were made during that four-day period. The sessions preserved 'Rock About My Sara Jane,' 'Sail Away Ladies,' and 'Jordan Is A Hard Road to Travel,' and through these memorable performances these songs reached the current folk-song revival where they underwent considerable arranging -- musical surgery one might call it -- all but succumbing in the process. 'Sail Away Ladies' even made a rock and roll record Uncle Dave and your reporter have been working together for almost 25 years and we have never exchanged a cross word, which is indeed remarkable." (Note: Hay died on May 8, 1969, at age 72 at Virginia Beach, Va.)



Uncle Dave Macon is seen in a relaxed moment, but still playing his banjo for an attentive George D. Hay. Hay is given credit for orignating the Opry, and Uncle Dave was its first featured star.

Perhaps this is why he could explain that "Uncle Dave knows the Bible from 'kivver to kivver,' and has many a time put down his banjos (he always carries three, tuned in different keys) to preach a sermon in some community miles from the beaten path."

In a movie made by Republic Studios in 1940, about the Grand Ole Opry, Uncle Dave was featured (he was then in his 70th year), along with his son, Dorris, Roy Acuff, Little Rachel and Hay.

Some of the songs which he loved best to perform (and which were favorites of many) were "Chewin' Gum," "Bully of the Town," "11-Cent Cotton, 40-Cent Meat" and "Give Me The Gal with the Red Dress on."

Uncle Dave died in 1952, just three weeks after his last performance on the Opry, and is buried in Coleman Cemetery at Murfreesboro, Tenn.

He was named to the County Music Hall of Fame in October 1966, along with Eddy Arnold, Hay and the late Jim Denny.

Now, with renewed interest in his early recordings, Uncle Dave Macon lives on. He offered much during his long career in country music. Now, in death, he still retains that power to draw an appreciative audience.

Brush Arbor Set Sea World Record

Sea World Aquatic Park in San Diego reported the largest single-day through in its 10-year history--20,000 visitors.

Jan Schultz, the amusement park's vice president for marketing, said what helped set the record was a special attraction of country groups Brush Arbor and Larry Booth Band, playing throughout the day. Schultz said the previous record of 16,600 was set on the Sunday of the Labor Day weekend in 1969.

Crystal Gayle, who sings as good as she looks, in town (from Indiana) negotiating new recordng pact...and hoping to fare out as well record-wise as big sister Loretta Lynn.

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Let's Talk About BLUEGRASS

By Everett Corbin

Interested in staging a bluegrass festival at a new park in North Carolina?

That's the option for those engaged in the music business, according to Donald R. Key, owner of Singing Hills Music Park, who invites inquiries for the 1974 season.

The park is located five miles south of Madison, N.C., he states, and any correspondence should be directed to him at Route 3, Box 22, Summerfield, N.C. 27358.

The Shelter Recording Co. (5112 Hollywood Blvd., Hollywood, Calif. 90027) is promoting a release by Hank Wilson entitled "Roll in My Sweet Baby's Arms," the old Lester Flatt tune. The flip is another standard, "I'm So Lonesome I Could Cry," the Hank Williams' song.

Shelter is being distributed by Capitol Records.

Thelda Owens, president of the Lewis Family Fan Club, writes in the August newsletter that "The Lewis Family helped fill the mountain air around Springdale, Ark., with gospel music as they entertained the crowd of approximately 5,000 on the second night of the fifth annual Albert E. Brumley Sunday to Sunup Sing."

And this marked the fourth appearance for them at the sing.

She states that the new album, "Country Sunday in Georgia," has another winner "I'll Walk and Talk in the New Jerusaleum Way."

Fan club news should be addressed to: Route 2, Box 121, Junction City, Ark. 71749.

BLUEGRASS FESTIVALS

Roy Martin of Chester, S.C., lists two additional festivals for the season, one in Florida and the other in South Carolina. They are:

October 5, 6 and 7--Second Annual State Bluegrass Music Convention, at Lawtey, Fla., featuring top names in bluegrass.

November 22, 23, 24 and 25--Fourth Annual South Carolina State Bluegrass Festival, at Myrtle Beach, S.C. Convention Center. Artists to appear include: Bill Monroe, Osborne Brothers, Jimmy Martin, Reno-Harrill, Jim & Jesse, Ralph Stanley, Lewis Family, Mac Wiseman, James Monroe, Lewis Family, Bluegrass Tarheels and others.

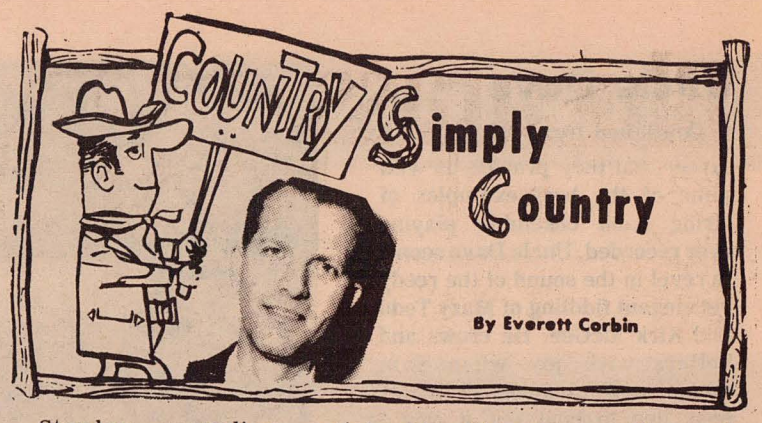
Further details and reserve tickets may be had by contacting Martin at 105 Lakeview Drive, Chester, S.C. 29706.

News to this column should be addressed to: Everett Corbin, 213 Elnora Drive, Hendersonville, Tenn. 37075.

Rich Is Now Rich

Charlie Rich, the great blues singer of the 50s who made a strong country comeback in 1973, has reached the million dollar mark with his sales of "Behind Closed Doors."

The Epic artist is the only country singer to have ttained that mark with a single this year. CBS officials say the record still is selling at the rate of some 45,000 weekly.



Starday recording artist Howard Vokes was married on Saturday, August 25, to Donna L. Kratzer of Springdale, Pa. It is the third marriage for Howard, the first for Miss Kratzer. Best wishes could be extended by writing to P.O. Box 12, New Kensington, Pa. 15068.

At the same time, a new Howard Vokes album entitled "Songs of Life" has been issued by Hadley Records of P.O. Box 730, Tamworth, New South Wales, 2340, Australia.

Wooley Country Promotions of P.O. Box 45, San Fernando, Calif. 91341 reports a lot in progress for its stable of artists: Claire Courtney-working on a new single following her recent release, "That's What I Get For Being a Woman"; Terry Stafford (of "Suspicion" fame)-has a country version of "Sweet Gypsy Rose"; and Jan Hawkins, 18, of Muskogee, Okla., has a single on the music Towne label, "Moment of You."

Another 18-year-old, Debbie Lynn, is hostess on the "Country Plus Jamboree," monthly show at Riverside, Calif. She is billed as "The Fantastic Debbie Lynn" and interested fans may wirte to her at the Wooley office.

Hank Wilson, apparently new to the Shelter Recording Co. label (5112 Hollywood Blvd., Hollywood, Calif. 90027), sings the old Hank Williams favorite, "I'm So Lonesome I Could Cry." The record is being distributed by Capitol.

Stoneway Records (2817 Laura Koppe, Houston Tex. 77016) lists several new ones: Shelton Bissell, "South" b-w "Swing Low"; E.J. Hopkins, "Little Brown Jug" b-w "Irish Hornpipe"; Gene Meyers, "Blue Eyes Crying in the Rain" b-w "Summertime"; a b-w "Summertime"; and Danny Ross, "Under the Double Eagle" b-w "The Blues."

Appearing recently in Oklahoma, Julie Jones was asked to appear on the "Danny's Day Show," hosted by Danny Williams. She performed both sides of her new recording on the Paragold label which were written by Johnny Bernard. She may be reached at Paragold Advertising, 136 W. Himes St., Norman, Okla.

It's been some time since we've heard from Chaplian Paul G. Durbin who has been active for the past several years in the promotion of country music in the Armed Forces. He tells us that his new station (for two years) will be in Thailand. Write to him at this address:

Chaplain Paul G. Durbin
435-52-4454
Office of the Chaplain
Hq USA BKK Det Thai
APO San Francisco 96346

In other news, it is reported that Bobby Farish, 14, found himself performing at the KCZT picnic in the Poconos only to be presented with the KCZT No. 1 Male Artist Award for 1973! He is the youngest to ever receive the award, according to Cope Farish, fan club president. He would welcome letters to: P.O. Box 113, Madison Heights, Va. 24572.

Monna Massey, president of the Dick Curless International Fan Club, tells us that Dick has a new single and album on Capitol entitled "The Last Blues Song." Well known as a "truckdriver" singer, he recently appeared on the Truckdrivers' Jamboree out of Wheeling, W. Va. Write to Dick at 1360 Valley View Ave., Wheeling, W.A. 26003.

John Thomas Snipes of Route 7, Rolling Hills, Lancaster, S.C. 29720 would like information (and how to join a fan club) on Kris Kristofferson.

And Michael T. Wall, "The Singing Newfoundlander," would like to hear from country music fans in the states. However, that specific adress is unavailable to us.

Michael T. Wall Music Ambassador For Newfoundland

One of Newfoundland's biggest promoters currently seems to be singer Michael T. Wall who was recently presented with a beautiful Musical Ambassador of Goodwill award by the premier of Newfoundland, Mr. Frank Moores.

In line with the promotion aspect, Wall will be flying to Montreal in October to record his first album of Newfoundland songs which will be released on the Rodeo International label. Expected title will be "Introducing 'The Singing Newfoundlander,' Michael T. Wall."

Another honor was also bestowed upon Wall when he was recently voted "Entertainer of the Month" by the magazine.

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Bluegrass in Review

LESTER FLATT AND MAC WISEMAN: "Over The Hills To The Poorhouse" RCA APLI-0309

Some really old tunes included here; some you probably haven't heard in over twenty years. Songs like: When My Blue Moon Turns To Gold, "There's More Pretty Girls Than One, "I'll Go Stepping Too," "The Girl I Love Don't Pay Me No Mind, "Ain't Nobody Gonna Miss Me When I'm Gone" and "Blue Ridge Cabin Home." Two of the greatest country-American singers in the world combined here to double your pleasure. They really put down some real bluegrass sounds and they'll have you singing along in no time.

THE EARL SCRUGGS REVUE: "The Earl Scruggs Revue" Columbia KC-32426

One of the most interesting, intriguing, talked--about and sought-after groups in the world of music--the Earl Scruggs Revue. Interesting because it's a family affair. Intriguing because of their originator, father Earl. Talked about because of their uniqueness, their looks and their style. Sought after because of their music, their talent and their

ability to entertain any age group with a sound all their own. Included are some new tunes and some really super ones. "If I'd Only Come And Gone," "Tears," "It Takes A Lot To Laugh," "Step It Up And Go, "Down In the Flood," "Holiday Hotel" and "Salty Dog Blues." Should appeal to all types of music fans--from bluegrass to hard rock. Never let it be said that music is not a universal language--the music of the Revue can sure talk to anybody in any language.

'McLain Family Band Album' Is Good

By Everett Corbin

As we reported in an earlier story on the McLain Family Band of Berea, Ky., we were "impressed" with their performance at the big bluegrass show from the Grand Ole Opry stage--and we can add to that praise since the family has released their first album simply entitled "The McLain Family Band Album."

As it was pointed out at the bluegrass show, most of the family's songs were written by Raymond McLain's sister, Rosemary. McLain said: "We've always played music just to have a good time. Lately, we've enjoyed sharing these good times with others...which is what most of Rosemary's songs are about."

This is seen in the tune, "Please Mr. Sunshine," and another cut, "Take One Step at a Time," is described as "our most requested number." All are good, happy tunes, performed as we like to hear good bluegrass music.

This album is a compliment to the showmanship of the family group: Raymond K. on guitar; Raymond on banjo; Alice on mandolin; and Ruth on bass.

This is a group to watch!

Bluegrass Grows At Vanderbilt

WSM's Ralph Emery emceed bluegrass festival held on the lawn at Vanderbilt University in Nashville Saturday, Sept. 15, featuring Bill Monroe and the Bluegrass Boys, Lester Flatt and the Nashville Grass, Stringbean, and the well-known Washington group, The Country Gentlemen.

The festival, packaged by Don Light, was the third in as many years to be held on the Vanderbilt campus. It drew more than 5,000 students and townspeople.

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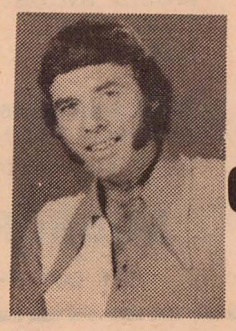

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"SE YA' AT THE D.J. CONVENTION"

Mac Wiseman: 'Getting Back To The Grass Roots'

By EVERETT CORBIN

It's almost an entirely new ball game for traditional bluegrass artist Mac Wiseman who has found exceeding favor with the college set.

Yet, he claims that he hasn't had to compromise at all. In fact, the students who come to listen "insist" on hearing the older, traditional tunes, drinking in heavily of the Mac Wiseman brand of bluegrass that has weathered the ups and downs in country music.

While "country to the bone," Mac is not totally unfamiliar to his college audience. Somewhere along the way they must have heard about the folk music boom of the 60s when Mac, along with other country music greats, were readily accepted on the college campuses around the nation. Now, a good many years later and after weathering the rock and roll craze (which nearly killed country music), Mac Wiseman and others like him are getting a renewed invitation to play for the younger people who are fostering a "getting back to the soil" attitude. And in the process they are seeking out those singers who don't mind singing like they always have. And this means the old songs. While it wasn't implicitly stated that the college crowd are buying the earlier albums by Mac Wiseman, it is an acknowledged fact that his 1956 release on Dot Records, "Tis Sweet to Be Remembered," is still selling heavily. And it spotlights some of Mac's finest renditions.

In a recent interview with the singer, this reporter was told by Mac that "A good 50 per cent of my work now is on the college circuit, and some 90 to 95 per cent of the requests are for the older, traditional songs."

He feels that it is indeed a "back to the grass roots" thing. And some of the students tell him that "My parents listened to you."

Said Mac: "I think it is the unbelievable interest shown by these college students which is making bluegrass music so popular. And I think it is just on the threshold of what it is going to do. I base this on factual information on attendance (and at college concerts) at the big bluegrass festivals."

Mac recalled the first such festival, that it was held on Labor Day weekend in 1965 at Fincastle, Va., and that it was then, as it is now, "a family type show; a weekend thing."

That first such event staged by promoter Carlton Haney, admittedly drew a meager audience, but it was nevertheless termed a success. Suceeding years has proven this, and this year at least one of the larger festivals drew an estimated 100,000 people.

While the shows are basically the same, this attendance growth reveals that more than just the hardcore bluegrass fan is attending. Of course the college student is there. But here are people attending from all walks of life. They have found something rewarding in the music, and they are not hesitant in taking part: that is, drinking in of a music which is still unpolluted. In other words, they are listening to "The Real Thing." And that means the playing of music without amplification. It's simple playing and simple singing. And that brings us back to Mac Wiseman, who finds his singing a pleasure, not a chore, especially in view of the fact that "My requests are for the old, traditional songs."

This doesn't mean, however, that Mac Wiseman is resting on his laurels. He continually updates his material while at the same time continuing to give his audience what they want to hear.

This was born out in April of this year when Mac was the only bluegrass artist from the states to travel to England to appear at the Wembley Festival where he received a rousing welcome and perhaps the greatest acceptance by the audience of any artist on the program.

Geoff Lane, covering the event for MUSIC CITY NEWS, wrote in his report: "...Amongst all the electronic wizardry, one man stood out. Mac Wiseman, a huge bearded man with a mountain voice of years ago was the hit of the festival. Making no concessions to the Nashville sound, Mac just stood there and sang the old songs. His reception underlined the fact that the English fans love the old music, the music of Hank Snow, Hank Thompson, Ernest Tubb and Mac Wiseman as much as--if not more--than the music of Diana Trask, Jeannie C. Riley and Johnny Paycheck."

Malcolm B. Wiseman was born on May 23, 1925, at Crimora, Va., into a family whose economic means were "modest." But "We were always richly blessed with music: mostly country and mountain style," said Mac.

"My daddy owned one of the first hand wound phonographs in our little rural community and owned the first battery powered radio in our area. I recall that people came from several miles distance on Saturday nights to listen to the Opry and the WLS Barndance, often staying until the wee hours of the morning--or sometimes all night, then having breakfast and going home."

Mac began playing the guitar when he was around age 12, "never thinking or dreaming that it would lead to anything in the music world." One of his early affiliations was with WSVA in Harrisburg, Va., where he also began working with some of the country bands in the area. In 1947 Mac headed up the tremendously popular "Farm and Fun Time" at WCYB, Bristol, Va., and in 1948 Lester Flatt joined the station as a musician. They had

Mac Wiseman performs during an anniversary celebration of WSM's Grand Ole Opry.

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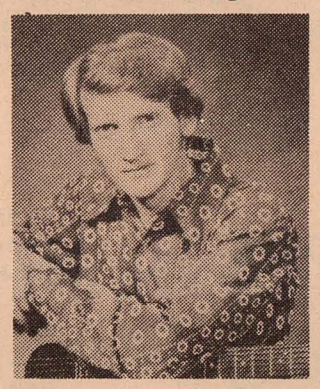

The latest release on Blake Records is Jimmy "Red" Wiggins. At age 32 he is the most promising male singer of the century. Jimmy who is still single was born and raised on a tobacco farm in Kentucky. He has sung and played and the guitar, piano and organ since he was a small child. He has traveled and entertained all over the U.S. Jimmy is a printer in an advertising and wholesale firm at the present time, besides playing for the Hayloft Frolic, Country Opry House, Country Valley Jamboree. His release is entitled "Don't Burn the Bridges" b/w "The Ache Of A Fool". Both of these songs were written by Cynthia Wiggins, a songwriter who keeps up with the newest ideas in music. She is married to a musician and they are the parents of two sons. Cynthia is a fine songwriter who says songs are the food I eat. For free DJ copies write

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Mac Wiseman:

earlier worked together (in the early forties) and they only recently recorded together for RCA.

He worked as a feature singer from 1944 to 1951 on such famous shows as the Opry, WSB in Atlanta, the WNOX (Knoxville) Barndance and the KWKH Shreveport Hayride. "But I found it impossible to get on record," said Mac. "I guess timing is of the essence, and in May 1951 I recorded for Dot Records for Mr. Randy Wood of Gallatin, Tenn. While it seemed like a small venture at the time, this had to be my biggest break in the business."

From that affiliation came such notable hits as "Tis Sweet To Be Remembered," "Love Letters in the Sand," "Ballad of Davy Crockett" and "Jimmy Brown, the Newsboy," which topped the record charts for 33 weeks.

He later became A&R director for Dot at its headquarters in Hollywood and then joined Capitol Records in 1961. He has since singed with RCA where his career has been given renewed attention.

Incidentally, Mac, along with Jim Denny, Jack Stapp, Wesley Rose, Dee Kilpatrick and several other interested individuals each pooled a $100 bill in 1958, forming the Country Music Association.

As we pointed out earlier in this feature, Mac has recently increased his bookings on the college circuit as his popularity has grown, and John Tarpley had this to say (April 13, 1972) in the Vanderbilt University "Versus": "It's difficult to classify Wiseman's musical field. Some of his most popular songs are done in bluegrass style and Wiseman has most recently been classified as a bluegrass musician...he's been called the Burl Ives of bluegrass.

"What makes Mac Wiseman such a unique performer? Why would a Vanderbilt senior say it was the best concert he's ever attended? Perhaps it's the fact that he vibrates a vitality and love of music which has come to him in ancestral form. Raised in the Shenandoah Valley, he grew up surrounded by the Peoples' music...and he absorbed the music naturally and the naturalism shows through in his concerts. He's a master of the stage presence. His facial expressions, most notably the eyes, seem to perfectly direct his audience. One can sense that his music is an integral part of him and that he loves to perform it. He feels he can relate to people and bring them joy.

"Why then is Wiseman a unique performer? Because he is his music and there's nothing phony about Mac. He's no put on...he is simply a human doing what he loves best."

One of his recent albums, "Concert Favorites," features some of these songs which have been acclaimed by the college set It includes such favorites as "Eight More Miles to Louisville," "Keep on the Sunny Side," "Mama, Put My Little Shoes Away", "Sunny Side Of The Mountain" and "Tragic Romance." Then there are the newer tunes: "City Of New Orelans," "Catfish John" and "Let's All Go Down to the River."

In addition to his recent activity at many of the bluegrass festivals and on the college circuit, Mac Wiseman visited Great Britain for a concert tour September 7-17, promoted by Mervyn Conn. During that time he did at least eight concerts for an appreciative audience which had already acclaimed him at the Wembley Festival.

And so goes the Mac Wiseman story: one that's simply full of good, bluegrass music!

This writer, for one, likes bluegrass music--and that naturally includes Mac Wiseman.

A winning combination: Mac Wiseman and Lester Flatt during a recording session.

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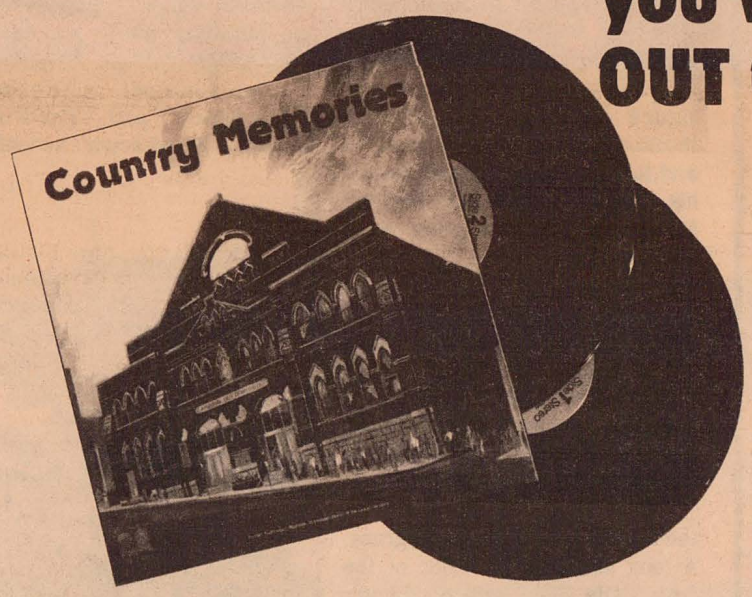

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Bluegrass Lester Flatt Style

By LEE RECTOR

Listening to Lester Flatt open and close an Opry segment by singing the "Martha White Theme Song" is no stranger to the Opry fan. And, minutes after Lester and The Nashville Grass close their section of the Opry show, most often they are on the Nashville freeway heading for a Gulf station in Hendersonville where Lester parks his bus when in Nashville.

It only takes about 45 minutes after an Opry performance for that bus to be pulling out for the next performance, anywhere from 250 to 1,500 miles from the Opry house in Nashville.

This is the life that Lester has known for over 25 years. For all practical purposes, he lives on that bus. Spending well over half of his time moving from one performance to another. Such is the life of a musician.

Lester's bus is a big long new Silver Eagle with seven bunks for the pickers, a small room for Lester and a living room up front.

Most usually Lester can be found in an overstuffed black vinyl swivel chair that faces the windshield. Whistling or humming some old bluegrass number that has become almost as much a part of him as his right arm. Lester looks comfortable there in his chair, at home and at peace.

Every once in a while you can hear a harmony line coming in from somewhere back in the bus, or a chord on the fiddle or just a wild-eyed wa-hoo from someone into Lester's singin'.

Lester has become a legendary figure among the growing thousands of bluegrass musicians and fans. He grew up and played his music in the Cumberland Mountain Plateau area near Sparta, Tenn.

His professional career as a musician began in 1944, where he was featured as lead singer with Bill Monroe's "Bluegrass Boys." When he left Monroe, he and Earl Scruggs formed an association that lasted until 1969 when the Nashville Grass was formed.

Today, Lester remains one of the top three names in bluegrass. A long standing member of the Grand Ole Opry, and performer on "The Beverly Hillbillies" Lester has become one of the best known names in bluegrass.

He is noted to those who play bluegrass for popularizing the "Flat Lick" which has become a cliche' in bluegrass guitar. It consists of a run onithe guitar that comes at the end of most every verse and chorus, or however else it can be slipped in, and can be adopted to almost every bluegrass song. Boom, doodle dum di-dum, doom.

As well, the team of Flatt and Scruggs contributed as much to the progress, style and acceptance of bluegrass as any other single force. Which puts Lester, beside Bill Monroe as one of the great grand-daddies of bluegrass music.

Everybody knows Lester. The words Lester Flatt are about as familiar to most rural people as fork and spoon. They are becoming increasingly well known in the cities as well. (Lester has played Carnegie Hall.)

People stand and stare at Lester's bus in awe. They wait in lines at the door of the bus to get his autograph and to touch his hand. They talk low in resturants and bus stops when he and the Nashville Grass pull in. As he rolls down the interstate highway, people on all sides wave and honk and smile, and Lester returns greetings to them with his smiling eyes.

Lester Flatt and The Nashville Grass are a group that is in constant demand. Often they have dates booked as much as a year in advance. The increasing popularity of bluegrass music on college campuses takes up about two-thirds of the groups engagements. And, these performances keep them on the road approximately 10,000 miles per month.

Lester, naturally, is the backbone of the show, but he gives each member of the group an occasion to shine. Members of The Nashville Grass are: Charlie Nixon, one of the newer members playing dobro; Marty Stewart, the 14-year-old musical wonder, playing mandolin and falt-top; Johnny Johnson, formerly with Ernest Tubb, playing bass; Haskell McCormick playing five-string banjo, and Paul Warren, who's been with Lester 20-years, playing fiddle.

The show moves from many of the numbers made popular by Lester Flatt, such as "The Ballad of Jed Clampet," "Father's Table Grace," and "The Foggy Mountain Breakdown" as well as the internationally famous "Martha White Theme Song." Each member of the group is featured on one or more numbers.

In 1969 when Flatt and Scruggs parted musically, Earl went into electronic music. Flatt maintained the acoustic string band sound. With the exception of the use of dobro, and piano-drums in the recording studio, Flatt ramains a bluegrass purist and states that he will continue.

Lester's recent recording association with Mac Wiseman has produced some outstanding music. He is indeed producing the kind of music that he is best at, and sounds better than ever on his latest albums. Somewhat like whiskey, the Lester Flatt sound seems to get better with age.

Flatt is a veteran of a long time on the road. He is comfortable, perhaps even secure on the road. His show reflects what he has learned works best for him and The Nashville Grass.

Behind Lester's smiling eyes are many complexities, particularly concerning the changes that have occured in his sound, but the changes have been for the better and his association with Wiseman is moving very close to the right spot.

For an ole Tennessee country boy who only wanted to pick music, Lester has done pretty good. If he was not to be a musician, you might find Lester sitting on a porch swing out front of a white frame house off a country road wavin' greetings to the passers-by. Not at all unlike sitting in his easy chair rolling down the highway in that bus.

Where ever Lester goes, a small herd of kids follow, trying to get his name on a piece of paper, or a match book, or a popsicle stick, or. . .

Lester Flatt and The Nashville Grass. Everybody's havin' fun but the fiddler.

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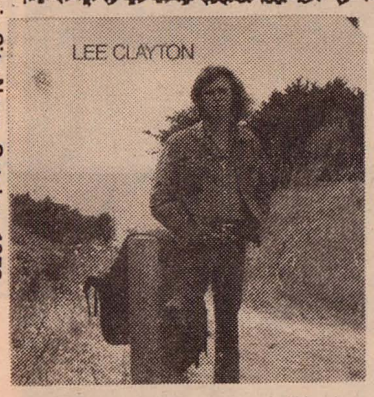
Albums In Review



LEE CLAYTON: "Lee Clayton MCA MCA-365

Definitely not hard country! In fact, it's only association with the label 'country music' is that it's honest music. But that's saying a lot. I mean, the stories Lee tells in song here are the kind of things that could really happen. Another connection with country music and this album is the work contributed by fellow country artist like KRIS Kristofferson, Billy Joe Shaver, Waylon Jennings and a host of others. "Red Dancing Dress," "Mama, Spend The Night With Me," "Ladies Love Outlaws," "Don't You Think It's Time To Come On Home" and "Bottles Of Booze." All good, all real and honest--and that's country enough for me.

JOHNNY CASH AND JUNE CARTER CASH: "Johnny Cash And His Woman" Columbia KC-32443

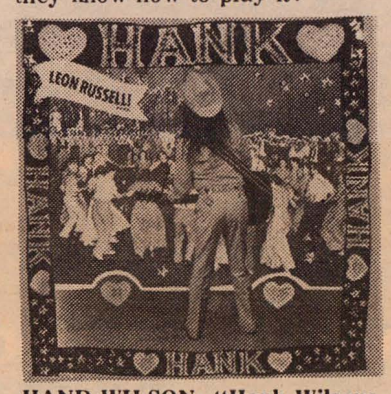
The best to come from Johnny Cash since his last album! Really some fantastic stuff here like "Allegheny," "Life Has Its Little Ups and Downs," "The City Of New Orleans," "We're For Love" and "Saturday Night In Hickman County." June sings along with Johnny on several of the tunes but most are solo. Good back-up work here and selections are excellent--just enough spice. Johnny Cash--the star who sings about when men were men and the honest country life.

VARIOUS ARTISTS: "10 Giant Country Hits, 10 Super County Stars" Vols. I, II, III, & IV MGM SE-4920, SE-4921, SE-4922 & SE-4923

It's a great month for MGM Records! And a great month for you if you pick up on their record offers. Four fantastic new LP's with 10 super artists and super tunes on each one. Songs like "Brand New Mister Me" by Mel Tillis; "Give Myself A Party" by Jeannie C. Riley; "Long Lonesome Highway" by Michael Parks; "Almost Persuaded" by Ben Colder; "It's Only Make Believe" by Conway Twitty' "Never Been To Spain" by Ronnie Sessions and "California Girl" by Tompall and The Glaser Brothers. And that's only the beginning. Other artists include Pat Boone Hank Williams, Jr., Lamar Morris Billy Walker, Don Gibson and Ray Griff. Really superstuff for your enjoyment from MGM.

THE PRIDESMEN: "Charley Pride Presents The Pridesmen" RCA AOLI-0315

An introduction from Charley tells you a little bit about the Pridesmen and of Charley's respect and pride in them. The group includes Gene O'Neal, steel guitarist; Rudy Gray, drummer; Preston Buchanan, bass player; Tommy Williams, fiddle player; Glenn Keener, lead guitarist and Richard Reinhard, piano player. Album cover tells a little about each of the Pridesmen and how they joined Charley. They play some of the music that helped to make Charley's biggest hits--like "All I Have To Offer You Is Me," "Kiss An Angel Good Morning," "Crystal Chandeliers," "It's Gonna Take A Little Bit Longer" and "Is Anybody Goin' To San Antone." The Pridesmen know a lot about country music. You can tell that by listening to them. But mostly they know how to play it!



HAND WILSON: "Hank Wilsons Back--Vol. I" Shelter Records SW-8923

Boy! This is real country music--the kind a devoted fan really digs. "Rollin' In My Sweet Baby's Arms," "She Thinks I Still Care," "I'm So Lonesome I Could Cry," "Jambalaya", "Six Pack To Go," "Battle Of New Orleans," "Am I That Easy To Forget," and "Goodnight Irene" are all included, and that's only the beginning. Some of the greatest names in the business do their thing on this album. Background voices include Charlie McCoy, Melba Montgomery and a host of other stars. And Nashville's greatest musicians are present here, too. Good singin' and good music from Hank Wilson. Very professional! It should be. Does the name Leon Russel mean anything to you?

SKEETER DAVIS: "I Can't Believe That It's All Over" RCA APL1-0322

After twenty years with RCA Records, Skeeter Davis is still as fresh and exciting as ever. Her style is still all her own. That's a refreshing thought. Nearly every artist in the music business today is looking for a gimmick instead of their individual talent for success. Not Skeeter--she just sings and it comes out success. Here she sings the title song along with "Timothy," "I'll Be There, "It Really Doesn't Matter At All," "You Made My Life A Song," "Don't Let Me Stand In Your Way" and "A Good Love Is Like a Good Song." Good music from the ever-popular Skeeter Davis.

SUSAN RAYE: "Plastic Trains, Paper Planes" Capitol ST-11223

New material from Susan Raye is really a thrill. She knows how to make you experience the stories she sings about. She has the ability to grab your attention and hold it until she's finished with your mind and returns it to your grasp. Susan does ten new performances here and all are good. Some included are "Love Makes The World Go Around", "Top Of The Morning", "Nobody's Fool But Yours", "Before You Go", "Whatcha Gonna Do With A Dog Like That" and "The Good Old Days (Are Here Again)".

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JEAN SHEPARD: "Slippin' Away" United Artists UA-LA144-f

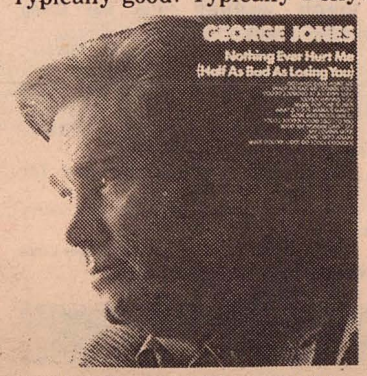
Jean Shepard has what it takes to take a song, put her expression and feeling into it, and turn the tune into her music---real music. Jean does some of the biggest hits in recent years on this LP. Songs like "Funny Face", "Are you Sincere", "The Teddy Bear Song", "Till I Get It Right", "It's Not Love (But It's Not Bad)" and "Think I'll Go Somewhere (And Cry Myself To Sleep)". Exceptional music, exceptional effort from Jean Shepard.

JERRY WALLACE: "Primrose Lane--Don't Give Up On Me" MCA MCA-366

One of the biggest hit-makers on the country music scene, Jerry Wallace is here with a new cut on his big hit "Primrose Lane." It's beautiful and it's unusual. Also included are "You Fit So Nicely In My Arms," "Don't Burn All Your Bridges," "I Can't Keep My Hands Off Of You," "I'm Glad She Happened To Me," "Am I That Easy To Forget" and pay special attention to "Last Plane To Seattle." Good sounds from Jerry with several cuts outstanding enough to be single material. What better compliment can you give to the album other than to say it's the ever recognizable Jerry Wallace.

DOLLY PARTON: "Bubbling Over" RCA APL1-0286

Good music and Dolly Parton are synonymous for hit records and success. Dolly boasts a score of fans who are loyal and true because Dolly never changes. She sings her kind of music and refuses to change her style in order to keep up with current trends. She's 'true blue' to country music. Dolly includes her hit "Traveling Man" here along with "Alabama Sundown", "Love With Me", "Sometimes An Old Memory Gets In My Eye", "My Kind Of Man" and "Love, You're So Beautiful Tonight". Typically good. Typically Dolly.



GEORGE JONES: "Nothing Ever Hurt Me (Half As Bad As Losing You) Epic KE 32412

So good at ballads, it's hard to believe that George Jones can do such an exceptional job on the light-hearted, foot-stompin' tunes too. But he can, and we ain't-a-kiddin'. The title song has got to be one of the best tunes going today. It makes all the bad things in life seem so trivial and turns them into laughing matters rather than sheer catastrophies. Known for his unquie phrasing and style, George really gets into songs like "Made For The Blues", "What's Your Mama's Name", "What My Woman Can't Do", "Wine (You've Used Me Long Enough)", "Love Lives Again", and "You're Looking At A Happy Man".

SINGLES

MELODY ALLEN "Goodbye For The Last Time Again", Mercury 73424
BAILEY ANDERSON "Don't Be Twisting Things" Starday S-9620
BRUSH ARBOR "Now That It's Over" Capitol P-3733
BOBBY BARNETT "Book In The Basement" Bannister BA-123-A
SHELTON BISSELL "Swing Low" Stoneway 1096-A
BATEY BROTHERS "Picking Up The Pieces" Brite Star BSP-2457
GARY BEAN "Try To Make Things Better" Boyd Record Ins. BB-7211A
BOBBY BOND "I'll Sing For You" Hickory HK-305
EDDIE BOND "Buford Pusser Goes Bear Hunting With a Switch" Enterprise ENA-9082
TONY BOOTH "Secret Love" Capitol P-3723
WILMA BURGESS "I'll Be Your Bridge" Shannon S-813
GLEN CAMPBELL "Wherefore And Why" Capitol P-3735
COUNTRY CAVALEERS "Humming Bird" MGM K-14606
RON CHAMBERS "One At A Time" Starday S-9605
DON CHAPEL "Breathing Loves' Mem'ry's Away" Music Country MCR-1001
SANDIE CHRISTIE "Don't Wish Me Raindows" Nashville North MCR-111A
BEN COLDER "Saten Sheets" MGM K-14639
THE COMPTON BROTHERS "California Blues" (Blue Yodel NO. 4) DOT DOA-17477
HELEN CORNELIOUS "Tweedle Dee Dee" Columbia 4-45921
PAT DAISY "My Love Is Deep, My Love Is Wide" RCA DJHO-0087
CURLY DAN & WILMA ANN "West Virginia Mudd" Old Homestead OHS-5023-A
CHARLIE DAVIDSON "Do It My Way" Chart CH-5200
JIMMY DEAN "Your Sweet Love Keeps Me Homeward Bound" Columbia 4-45922
HANK DECATO "Back In The Saddle Again" Brite Star BSP-2455
DANA DEE "A Womans King Of Love" Metromedia Country" DJBo-0100
THE DIPSY-DOODLE CONSTRUCTION CO. "That Little Tune" JMI JMI-28
THE DIXIE GENTLEMEN "Dueling Banjo" Old Homestead 5020
TEX DIXON "Radar Blues" Brite Star BSP-2458-9604
CAROL DOLLAR "It Sure Seemed Right" Manta 10030
JOHNNY DUNCAN "Talkin' With My Lady" Columbia 4-45917
JOHN MICHAEL DUNCAN "Feel Bad Hurt" Country Showcase America 138-A
CONNIE EATON "The Other Side Of Town" Chart CH-5196
BUCK EDWARDS "Teardrops In My Heart" Eagle Records ER-119-A
CAROLD EDWARDS "Carolina Mountains" JEMKL 3286-A

Continued on Page 36-C

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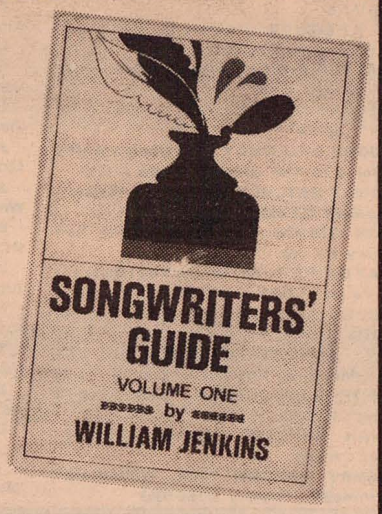

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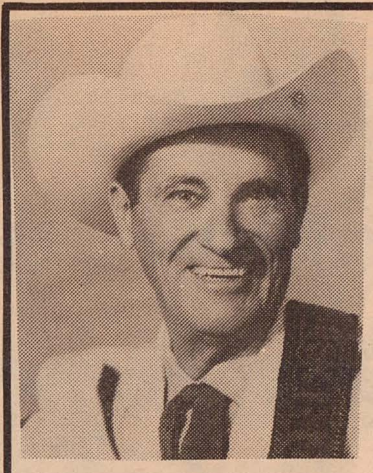

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DONNA FARGO "Little Girl Gone" Dot DOA-17476
RAY FLOWERS "Voices In The Wind" Old Homestead OHS-5022
WALTER FORBES "Before I Met You" JMI JMI-27
DAVID TRIFFELL "Take Me One More Ride" Capitol. P-3684
BOBBY GALLOWAY "My Woman Wait's At Home In New Orleans" Delta A-1058
LARRY GATLIN "Sweet Becky Walker" Monument Z57-8584
DON GIBSON "That's What I'll Do" Hickory HK-306
RAY GRIFF "What Got To You (Before It Got To Me)" DOT doa-17471
BOBBY GRIFFITH "Slip Away" Chart CH-5198
SIE ROBERT CHARLES GRIGGS "Fabulous Body And Smile" Capitol P-3714
GEORGE HAMILTON IV "Second Cup Of Coffee" RCA DJA0-0084
KIRK HANSARD "Serious Drinking" Chart CH-5197
BOBBY HARDEN "Mrs. Willingham" Metromedica Country DJB0-0068
RON HARRIS "Mothers Hand" Country Showcase America CSA-139-A
FREDDIE HART "If You Can't Feel It (It Ain't There)" Capitol P-3730
DOYLE HOLLY "Lila" Barnaby B5027
BILLY HOMES "Beer Drinking Time" Music Towne MT-8035
E.J. HOPKINS "Irish Hornpipe" Stoneway 1095-A
JERRY HOUSE "Live In My Heart" MGM K-14629
JERRY JAYE "I'm Gonna Spend My Whole Life Loving You" Mega 615-0116
WAYLON JENNINGS "You Ask Me To" RCA DJB0-0086
KENNY JOHNSON "Beer Drinkers of America Unite" Nashville West 7305-A
LOIS JOHNSON "Love Will Stand" MGM K-14638
THE KENDALLS "I Wanna Live Here In Your Love" Dot DOA-17473
DICKEY LEE "Sparklin' Brown Eyes" RCA DJH0-0082
BOBBY LEWIS "Too Many Memories" Ace of Hearts 0472
JERRY LEE LEWIS "Sometimes A Memory Ain't Enough" Mercury 73423
BOBBY LORD "Hello Wine" Rice 5062
BOBBY LORD "Looking For A Cold Lonely Winter" Rice 5063
WARNER MACK "Goodbyes Don't Come Easy" MCA MCA-40137
RON MANNING "You Can't Find Love With A Travelin' Man" Oweman OM20049A
LINDA MARTELL "Love Has A Way" Delta A-1059
BUZZY MARTIN "Butterin' Up Biscuit" Rainwood R-955
GLENN MARTIN "If She Keeps Loving Me" Capitol P-3719
CLYDE MOODY "I Can Tell When I'm Not Wanted" Delta A-1066
BRUCE MULLEN "The Petals of My Orchids" Chart CH-5199
LINDA NASH "Good Things Just Don't Last" Ace Of Hearts 0473
THE NASHVILLE BRIDGE "Love Don't Last Long" Gusto GO No. 111
JERRY NAYLOR "Honky Tonk Woman" MGM K-14637
AILENE NIXON "Knockin' On My Door" Oweman OM-3906
EDDIE NOACK "Born Yesterday" Tellet Country 1005-A
JOSH NOLAND "Rhapsody In Blue" Plantation PL-102
MAYF NUTTER "Green Door" Capitol P-3723
TOMMY OVERSTREET "I'll Never Break These Chains" Dot DOA-17474
GARY S. PAXTON "It's Hard To Be A Rock & Roll Star When You're Hard & Fat" RCA APBO-0081
DENNIS PAYNE "Blueberry Hill" Nashville West 7306-A
DAN PEDDICORD "Tragic Ending" Capitol P-3667
PEGGY SUE "Kick It Again" MCA MCA-40125
ERNIE C. PENN "Adults Only" Metro Country 2019
CARL PERKINS "(Let's Get) Dixiefried" Mercury 73425
WEBB PIERCE "When You're Living In Hell" MCA MCA-40128
KENNY PRICE "You're Wearin' Me Down" RCA DJAO-0083
THE PRIDESMEN "All I Have To Offer You Is Me" RCA DJAO-0071
BOB RADFORD "It's A Woman" Metromedia Country DJBO-0099
HUB REYNOLDS "Life Holds Nothin' For Me" Pickside 1011A
BOBBY G. RICE "The Whole World's Making Love Again Tonight" Metromedia Country DJHO-0075
CHARLIE RICH "The Most Beautiful Girl" Epic 5-11040
MARTY ROBBINS "Love Me" MCA MCA-40134
JOHNNY RODRIGUEZ "Riding My Thumb To Mexico" Mercury 73416
BOBBIE ROY "Things Are Lookin' Good" Capitol P-3711
DENNY SAEGER "Marie Is Burning Bridges" Capitol P-3729
JACK SCOTT "May You Never Be Alone" Dot DOA-17475
KARI SCOTT "Blue Eyes Crying In The Rain" Karicraft KR-109-A
EARL SCRUGGS "If I'd Only Come And Gone" Columbia 4-45919
KENNY SERRATTI & THE MESSENGERS "Love And Honor" MGM K-14636
JEAN SHEPARD "Slippin' Away" United Artists UA-LA144-F
CAL SMITH "Bleep You" MCA MCA-40136
CARL SMITH "I Need Help" Columbia 4-45923
SAMMI SMITH "City Of New Orleans" Mega 615-0118
WARREN SMITH "A Woman's Never Been As Gone" Juba J45-473
THE SOUTHERN SHOW BOYS "Hills Of Caroline" Old Homestead OHS-5024
RED SOVINE "Take Time To Remember" Starday 45-977
KENNY STARR "Ev'ryday Woman" MCA MCA-40124
RED STEAGALL "The Fiddle Man" Capital P-3724
SUNNYSIDERS "I Haven't Laughed Yet" Homestead 45-5002-A
RAY SUTTON "Crystal Chandelier" Buddy Records 1-5673
PEPPER SWIFT "Pinto The Wonder Horse Is Dead" Metromedia BMBO-0007
ARTHUR THOMAS "Has My Heart Gone Bad" Brite Star BSP-2447
SONNY THROCKMORTON "The Windmill" Capitol P-3728
BOBBY LEE TRAMMELL "Love (Don't Let Me Down)" Capitol P-3718
CONWAY TWITTY "Danny Boy" MGM K-14582
CONNY VAN DYKE "Let The Bells Ring Out" Barnaby B-5026
ALLEN WADE "The Wind Is Blowing In Chicago" Telelt Country 1006-A
VIRGIL WARNER "I'm Not Going Hungry" Capitol P-3685
KITTY WELLS "Mississippi Missus" MCA MCA-40123
DOTTIE WEST "Country Sunshine" RCA APAO-0072-C
DON WHITE "Prison Song" Dot DOA-17472
JOE FRANK WRIGHT "Me And The Frog" Owenman OM20048A
JOHNNY WRIGHT "Ode To a Country Bar" MCA MCA-40138
BOB YARBROUGH "Before I Knew Love Was Here" Sugar Hill SH-024

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LYNN BECKMAN "She's All Mine" MRC 2069
MOTHER MAYBELLE CARTER "Mother Maybelle Carter" Columbia KG-32436
JOHNNY CASH & JUNE CARTER CASH "Johnny Cash and His Woman" Columbia AL3244B
LEE CLAYTON "Lee Clayton" MCA MCA-365
SKEETER DAVIS "I Can't Believe That Its' All Over" RCA pl1-0322
LESTER FLATT & EARL SCRUGGS "A Boy Names Sue" Columbia C32244
LESTER FLATT & MAC WISEMAN "Over That Hills To The Poorhouse" RCA APL1-0309
SIR ROBERT CHARLES GRIGGS "The Legend Of Sir Robert Charles Griggs" Capitol ST-11234
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THE PRIDESMEN "Charley Pride Presents The Pridesmen" RCA APL1-0315
SUSAN RAYE "Plastic Trains & Paper Planes" Capitol ST-11223
JOHNNY RODRIGUEZ "All I Ever Meant To Do Was Sing" Mercury AKR-1-687
EARL SCRUGGS REVUE "The Earl Scruggs Revue" Columbia AL-32426
ROBBY SHIPLEY "In All Sincerity" D LP-7009
JOE SIMON "Simon Country" Spring SPR-5705
BOB SMALLWOOD "Have You Seen Papa's Coal Loadin' Hands" Old Homestead OHS-90021
RED STEAGALL "If You've Got The Time, I've Got The Song" Capitol ST-11228
GENE TYNDALL "A Spark In The Country" Twilight TW-112
VARIOUS ARTISTS "10 Giant Country Hits (Vol. 1) MGM SF-4920
VARIOUS ARTISTS "10 Giant Country Hits (Vol. 2)" MGM SE-4921
VARIOUS ARTISTS "10 Giant Country Hits" MGM SE-4922
VARIOUS ARTISTS "10 Giant Country Hits Vol IV" MGM SE-4923
VAROUS ARTISTS "Fly Me Away" Impact R3232
KENNY VERNON "Loversville" Capitol ST-11227
JERRY WALLACE "Primrose Lane-Don't Give Up On Me" MCA-366
THE WATTERS FAMILY "Love" Mastertone MT-4891
HANK WILSON "Hank Wilson's Back Vol I" Shelter Records SW-8923

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Country Gentlemen

Gentlemen seem to express their innovative attitudes in the selection of material, the execution of the material and their harmony.

Their most recent album release is their first record for Vangard. It contains two songs of John Prine, the Kristofferson discovery who grew up midsts the buildings of Chicago--but who could make you believe that he has slept with the snakes--two Gordon Lightfoot songs, the folk hero of Canada, and one Kristofferson song.

Waller describes their sound as "The Country Gentlemen" sound. He sas they are not trying to be like any bluegrass group, which is evident in that two current members played with Jimmy Martin, but they in no way have his sound. And, Waller says, The Country Gentlemen, as long as he's around will not go too far out.

"We are playing real 'country' music," Waller emphasizes, "like the country folks who developed it played." For this reason we have no intentions to add electric bass, or guitar and no drums. That is not in our sound."

The Country Gentlemen sound has not gone unnoticed by people handing out awards. For the third year in a row "Muleskinner News," a bluegrass publication, has named The Country Gentlemen as the best vocal group and in 1971 "Bluegrass Unlimited" gave them that award as well.

Waller has consistently won awards for being the best lead singer in bluegrass and guitar playing awards.

Yates has been named the best bass player by "Muleskinner News" for the past three years in a row. They have received awards for their recordings as well.

In January 1972 they made a very successful two-week tour of Japan, where they have had tremendous record acceptance. According to Len Holtzclaw, the manager of the group, approximately 100 bluegrass bands are trying to duplicate "The Country Gentlemen sound" in Japan.

Three years ago the Country Gentlemen introduced a summer bluegrass festival on the eastern seaboard. The first two were held in Webster, Mass., but this year the festival was moved to Escoheague, R.I., where it will be held from now on.

"Because we moved the festival this year, we did not have the attendance that we had hoped for, but we did manage to break even, which is encouraging," Waller said.

"There is a lot of ignorance in the word 'festival'," Waller added. "When people hear that word they immediately think that there's going to be lots of dope, pills and needles flashed around, but the average bluegrass festival is family people who are getting a chance to use their campers for a weekend."

It has caused a lot of trouble for some promoters of these events, in that the citizens are protesting festivals being held in their areas. Part of the protest is because they do not understand and have a tendency to think that it is going to create a spectacular scene like some well publicized rock festivals have done in the past."

The Country Gentlemen are a group that deserve a position in the ranks of bluegrass along with Bill Monroe, Lester Flatt, Earl Scruggs, Jimmy Martin, Don Reno, Ralph Stanley and the like.

They have been making their music for almost a generation, yet many people have never heard of them. But, if you are into some good bluegrass, if you like contemporary knock-out songs, and if you've got $5 to spare, you couldn't do anything better for your ears and mind, then to run out and purchase a copy of their latest album. One listen will make you a believer and then you'll KNOW who The Country Gentlemen are!

O.B. McClinton

Continued from Page 3-C

went to Memphis once more. This time, I was hired at radio station WDIA and in December of 1966, I was drafted into the Army. To avoid entering the Army, I volunteered for the Air Force."

O.B., Obie "Country" (his real name is Obie Burnett McClinton) is 31-years-old and a Taurus, with all the stubborn, stick-to-itness of personalities born under that sign. It would be only a matter of time then, before he would make his mark. He spent time in Texas, Okinawa, Lackland Air Force Base and Amarillo Air Force Base, in Texas, and Shaw Air Force Base in South Carolina, spending in all the mandatory four years regular tour demanded of servicemen volunteers. And while in the Air Force he found himself.

He became a singer and won Air Force Talent shows all the way up to the Command level. He was a songwriter too.

He was under contract to Fame Publishing Co., an enterprise in Muscle Shoals, Ala., owned by Rick Hall, who also owned a recording studio. Hall produced for Clarence Carter, Wilson Pickett, Aretha Franklin ("I Never Loved A Man") and Joe Tex, "Hold What You Got." "Country" wrote James Carr's r&b tune "Baby, You Got My Mind Messed Up," and "A Man Needs A Woman" for the same artist.

"A Man Needs A Woman" was slightly the bestseller although both tunes were hits and sold more than 700,000 copies each. He also wrote Clarence Carter's "You Can't Miss What You Can't Measure," which also became a monster. But "my most cherished tune, I suppose, was "Keep Your Arms Around Me," for Otis Redding. It's on Otis' LP, "Otis Sings Soul Ballads," on the Stax label," he says.

"I met Al Bell (Stax Records' top executive) when he was a DJ at WLOK, and I was a DJ at WDIA.

"While in the service I heard Charley Pride and finally decided after so many people told me I sang like Hank Williams, that maybe a black singer could make it in country and western. I was in Muscle Shoals and staying at the Holiday Inn writing a tune for Willie Hightower called "The Back Road To Town," and I learned I was staying next door to Al Bell who was there producing an album for William Bell. Well, I had some tapes of some of my singing in the car, and I told him, just for the fun of it, not thinking he would be interested in me, that

Continued on Page 38-C

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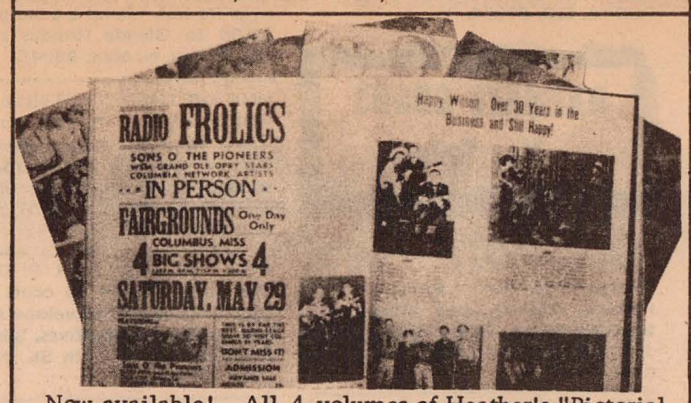

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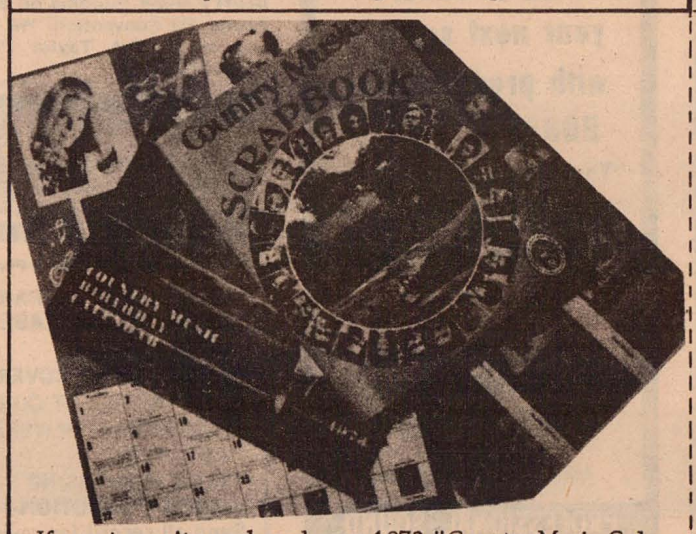

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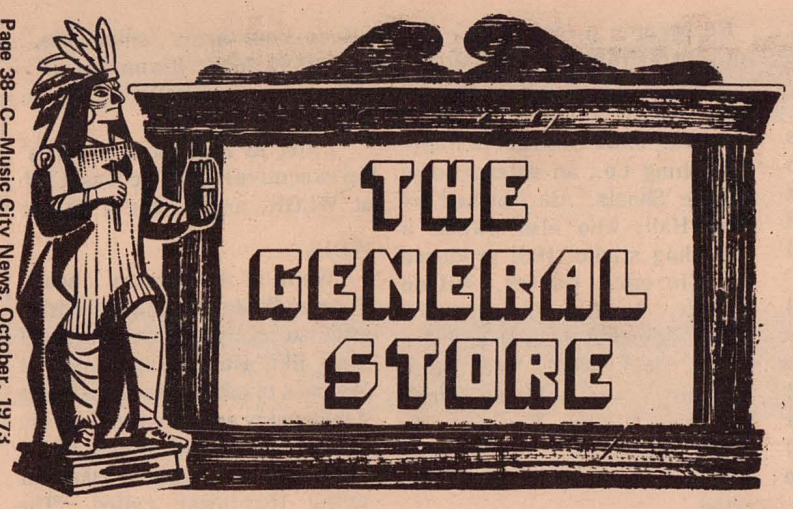

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O.B. McClinton

Continued from Page 37-C

'a friend of mine from the service had made some tapes and I would like for him to hear them.

"Well, Al told me to get them and I did and after listening for a while, Al asked 'who is he? Is he signed?' When I wouldn't tell, Al kept after me until I admitted it was me. He told me I was joking and the only way I could convince him that was really me singing on them tapes was to sing along with the tapes. He put me under contract on January 12, 1971.

Once O.B. conquers the field of country, and feels in his heart he has put back in as much as he has taken out, he will most likely turn his attention to teaching.

He has the credentials to become a guidance counselor and loves to help young folks.

"Let's face it," he said with studied seriousness, "I don't want to be traveling on the road when I am 60-years-old. I have four or five hours on my master's degree now and I plan to complete requirements.

If things work out the way they should, and there's no reason they won't, someday, someone may come up to Charley Pride and ask: .

"Are you..?" Charley will grin and shake his head before replying, "No, I'm the other one."

Bobby Lewis Still Hitting Country Roads

By Stacy Harris

There are many peaks and valleys in most any country music artist's career. No one is more aware of this fact than Bobby Lewis.

While he's had a string of country hits spanning the last decade, Lewis' records have not been hitting the charts in recent months with the consistency of his previous releases.

So, after several years with United Artists, Bobby has signed with the burgeoning Ace of Hearts Record Co., hoping a change of label will bring about a change in fortune.

"I was with United Artists Records for eight and one-half years," Bobby explains, noting that "we stayed on the national charts consistently up until about two years ago. Then we had changes in our producers and some other things I don't want to go into, but I felt at this point it was time that I made a change.

"I had several chances to go with some major labels," he adds, "but I made the decision to go with Ace of Hearts for several reasons: First, I believe I'll get a little personal attention, which I've never had as long as I've been an artist. I think I'll get that here. Also, I'll have some say so in my future - as far as the business is concerned. I'll have a little bit of control over what songs I cut, and how I want to go as far as my career is concerned."

It is this latter factor which crystalized Bobby's decision to go with Ace of Hearts. As he puts it, "Sometimes, if you're with a real, real big label, they just say 'hey, we've got you some songs picked out. Come in and go cut 'em.' I just felt like this was the best move at this particular time."

Bobby makes it clear though, that while he has changed labels, he hasn't changed his style. "I have a brand new single out," Bobby states, "I'm really excited about this one. It's called 'Too Many Memories,' and I think it's going to be the type of record that people will recognize me doing.

"You know, back in '69, '70, and '71, I had songs like "From Heaven to Heartache," "Love Me and Make it All Better". 'Too Many Memories' is in the pattern of those songs, and I certainly hope it's going to put us right back in there again.

"Actually, if you look back on my career," Lewis continues, "The songs that I was doing in '69 and even earlier were actually what I'm doing right now, although I think I was three or four years ahead of my time."

To illustrate his point, Bobby cites "From Heaven to Heartache", noting parenthetically that "I was lucky enough to be nominated for a Grammy award ... in 1969, for best male performance" on the tune.

"That particular record not only went country, but spilled into pop field. Although it didn't make the pop charts, as far as numbers, it did have appeal in pop circles; it got a lot of pop airplay and I think it sold some records in the pop field; the same way with 'Love Me and Make It All Better."

Within the last few months, Bobby Lewis' recording celebrity has taken a back seat to a well publicized, narrowly averted court suit.

As Bobby tells it:

"I was on the road at the time. I happened to be watching television when I noticed they came on with this advertisement 'At the Hop-the big songs of the 50s.' I heard Bobby Lewis' song, Tossin' and Turnin' and I looked up, and there was my picture on the cover. Evidently, whoever they got to get a Bobby Lewis album to show on the television made a mistake-it was an honest mistake-and they just happened to get my album instead of the Bobby Lewis they were talking about on the advertisement. The other Bobby Lewis is in an altogether different vein of music," the country singer explains.

"I don't want to get into a real deep discussion on it," Bobby cautions as a preface to further disclosures, but he emphasizes the seriousness of this far reaching, albeit innocent case of mistaken identity.

Country Bobby Lewis' next move was predictable. "I got up the next morning and called my attorney," Bobby continues. "I said 'hey...we're going to have to do something' and he said 'hey Bobby, I've just seen it too, so I know what you're talking about. Let me get on the phone and check this thing out.' So then he checked into it and got back to me. In fact, we made the settlement by phone while I was on the road, and when I got in town I signed the release and everything was cool.

"They were doing this on a national basis, and I think in Canada also," Bobby contends. "I was not even making records in the 50s. I didn't start making records until 1964. Everybody knew there was something wrong. In fact, I've just come off of a whole string of dates across the country; hardly a show would go by where someone wouldn't say 'Hey, I saw your picture on the television - your album cover - but Bobby, it didn't sound like you. There's something wrong.'"

The final disposition of the case took the form of an out of court settlement. "Rather than battle it out - and since it was an honest mistake on their part - I decided to make an out of court settlement," Lewis says. "I didn't want to cause any more confusion or mess out of it than there already was. We got a nice settlement.

"It wasn't a matter of my being angry about it," Bobby insists, saying of the ad's producers, "There was just a mistake on their part, and we just wanted to make sure that they correct it, which they are going to do.

"In our settlement, I gave them the right to continue running the ad through the current series. In other words, they were going to run them so long in each market, and when that particular series is up, then they are not to run them any longer.

"If I'd wanted to press this thing and really be nasty about it," Bobby continues as if as an afterthought, "they would have had to have drawn all their videotapes in, recut them, and redo them, which would have amounted to a lot of expense - plus all of the record sales they would have lost having to withdraw it, take it in, redo it, put it back out and remarket it."

A change of subject focuses on what might have been another brush with notoriety, were it not for the fact that the predicted controversy never surfaced. At issue, was Bobby Lewis' first release on Ace of Hearts entitled "Mr. President."

"Potentially, it was a song that could have been a monster record," according to Bobby. "We knew we were taking a chance with this record, because it was the type that either was going to be a big hit, or nothing."

Seemingly with no pun intended, Bobby offers this epilogue; "And of course, the Watergate broke, and kind of clobbered our record. All my record was saying is that whoever is the president, let's get behind him so he can get on with the task at hand and get it done...You know, you can tear anybody down. It wasn't a political thing. I was watching a demonstration on television - that's how I got the idea.

"I just wrote the thing because I feel like somebody's got to come to the aid of people that are trying to do their best with a very difficult situation," Bobby claims, but he declines elaboration.

"I guess I'm very patriotic," Lewis states, acknowledging that "I'm not far right, and I'm certainly not far left. I'm just trying to be a good American, and I love my country.

When asked to be more specific about who "Mr. President" takes to task, Lewis hedges. "I don't want to get into groups or individual personalities. I just think there are still a lot of good Americans who still believe in our country. I think we're in better shape than the press leads us believe. That's all I'm trying to say.

Bobby continues on this theme, rambling on at times, finally observing that "you don't have to print all of this. I'd rather not even get into my political views. I was just talking.

"The disk jockeys and the stations and everybody concerned possibly didn't want to get in on anything that would be controversial - which this song is not," Bobby indicates, with a trace of bitterness. "If they would have taken the time to listen to the lyrics and they would have given it a chance and played it enough, I think it could have been a hit.

"The words to the song are:

Thank you Mr. President for all of the things you do from all of us who realize the heavy load that's on you, you can rest assured there's more to us than sometimes meets the eye. Thank you Mr. President, we're with you

"The bridge is:

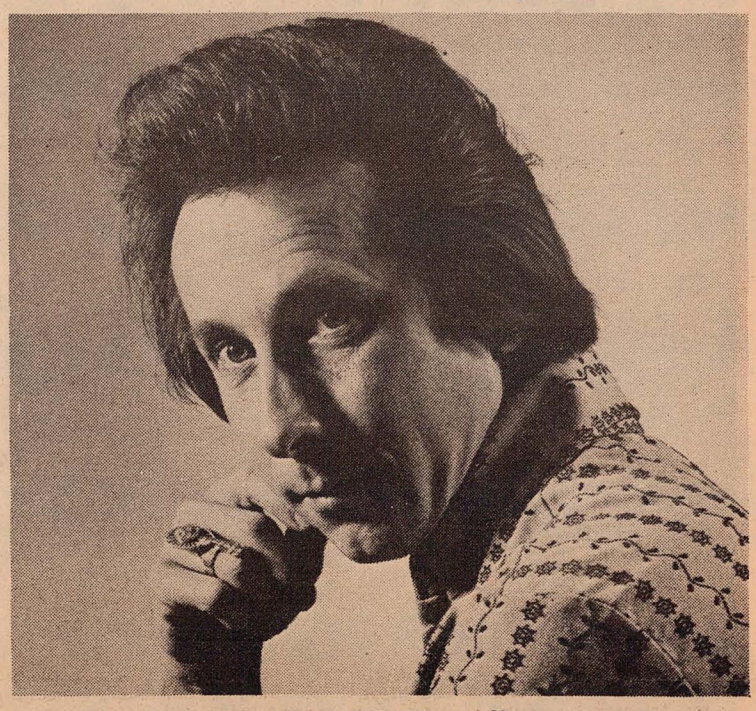
We're with you Mr. President, and the old red, white, and blue, yes, most of us still love our country, and to her will be true

Bobby speaks his mind, offering candid observations on heavy subjects when asked, but he does so reluctantly. He'd prefer to talk about a Bobby Lewis the public isn't necessarily aware of. A favorite subject for instance, is radio control gliders.

"I build model gliders and fly them as a hobby," Bobby explains. Pointing to what appears to be a gash on the tip of his nose, he says of the gliders "one got me and I had to have nine stitches put in my nose, not too long ago. I don't think I'm going to have to have plastic surgery..." At this point, Bobby's voice trails off as if to suggest that cosmetic surgery may still be a possiblity, however remote.

Bobby Lewis' other loves include his wife, Pat and his 18-month-old-son, Robert Lyric Lewis. Young Lyric, as he is called, is not named for his father. His dad's full name is Bobby Jones Lewis.

Lyric's stage debut in Louisville, Ky. just recently is a favorite subject of his father. It's one of the few times Bobby Lewis has been upstaged.



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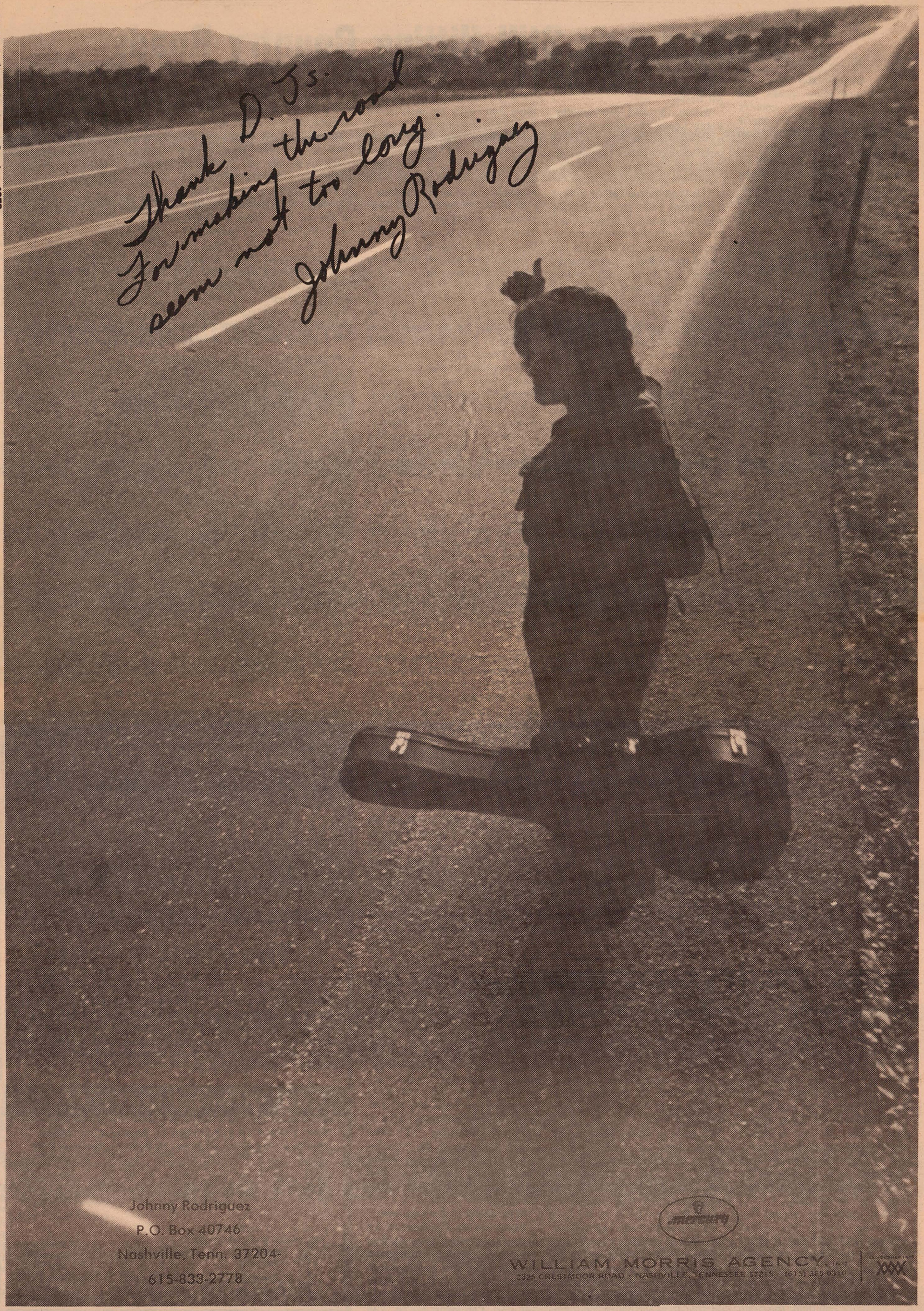

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